

TWENTY-FOUR PAGES.

# THE NEW YORK DRAMATIC MIRROR

VOL. XXXVII., No. 956.

NEW YORK: SATURDAY, APRIL 24. 1897.

PRICE, TEN CENTS.



LAURA BURT.

## A YOUNG AMERICAN ACTRESS ABROAD.



ALIDA CORTELYOU.

During his latest tour of this country, just before returning to England, Wilson Barrett played in Brooklyn and there engaged for his company a young American actress, Alida Cortelyou, who had already won many honors through a season in support of one of the less known stars. Miss Cortelyou appeared in the original London production of *The Sign of the Cross* in a small part, but was rapidly promoted until she played in the English capital the role of the pagan Berenice, in which character she was seen here with William Greet's company. Miss Cortelyou called the other day for another season across the sea, but before her departure a Mirror representative sought her out for a talk about the English stage as it appears to the younger Americans who are making a mark upon it.

"One's first impression," said Miss Cortelyou, "upon landing on English soil must be the courtesy and the refinement of the Queen's people, take them all in all. I believe that visitors to England are apt to be a little doubtful of the Britons. For myself, I was extremely doubtful, and anticipated small success. True it is that the Englishman has none of the open-heartedness of the American nor does he rush headlong into friendships; but he observes impressively and, at an unexpected moment, asserts a good fellowship that is meant to be lasting. Probably that which one might term the distinction of class has very much to do with this condition of affairs. The Britons, high or low, are perfectly certain of themselves in whatever walk of life they have been called, and the good servant over there is truly proud to excel in his or her own work without any yearning desire to parallel the social attainments or to equal the wardrobe of a superior."

"To any young player bent upon the study of character, few things might be of more helpful advantage than a tour of the English provinces. The dialects of the different sections of the Queen's Island are unique in interest, while the types and the habits of the country folk are over a new and delightful field for thought and for study. They are forever surprising one, these quaint provincials, and the hints they give for a thousand and one stray touches of human nature, for make-up, for the telling of life's story in all its myriad variations cannot fail to form a priceless fund that must give splendid interest if observantly treasured in the bank of memory. Except in a few of our New England States, America's rustic is neither quaint nor profoundly interesting, but I suppose that they will develop some sort of native attractiveness when they have been in the pastoral line as long as have the British provincials. At Leeds, I remember, where *The Sign of the Cross* had its first English hearing—my landlady—and English landladies are of a type all their own—greeted me with, 'Eel but you would 'ave made a fine Yorkshire lass!' which being translated means that I am rather tall, and this, a stock compliment for height, has its differing parallels in every other section of the land."

"The playhouses in the larger provincial towns, such as Birmingham and Manchester, are very similar to those of our own cities of like size excepting in the matter of heating facilities, and it may be interesting to know that throughout the provinces steam heat is a thing practically unknown. The winter there is much less severe than here, but the cold on the stages of some of the theatres becomes at times almost unbearable. London, to speak broadly, is England, and its realm of art and of Bohemia is delightful. The work of an artist receives the due it deserves. Let one play a part of but a few lines on a London stage, and play that part well, and the thought and honest study given to it will receive their just reward. The perfect quietness of a London stage has much to do, I am sure, with the work of individual performers, for to catch glimpses of supers conversing in the wings, or to hear them shuffling about, are most distracting matters almost unknown there. It is not uncommon to find a stage covered with felt over which is spread the green baize, and the stage hands are ever to be seen wearing, while at their work, rubber-soled shoes. One leaves behind at the stage-door the noisy whirl of London with its rumbling 'busses and its jingling cab bells, to enter a realm of quiet earnestness and systematic work. There is an atmosphere of art, and one's ambition is fed by gentle encouragement."

"A first night in a West End theatre is a thing to be remembered, both before and behind the footlights. Upon such an occasion persons gather as long ahead as 8 in the morning at the 'early doors' of the pit, bringing with them campstools and carrying their luncheon in their pockets. During the weary day of waiting they read or are aroused by the minstrel boys who, with blackened faces, sing and dance for a nominal consideration. The fortune of a production is readily determined by the first night. The pit usually gives the verdict. The body of the house is filled with confirmed playgoers, generous in their applause and quite as generous in evidence of disapproval. It is not permitted that a woman should wear a head-covering of any sort in the stalls of a London theatre, and evening dress is the general rule. I am heartily glad that America is adopting brighter dress and abolishing hats in the theatre, for when one first returns to play in New York, it is an odd sensation to see the body of the theatre so dark, a sensation really depressing in effect. I grew very

fond of London, and am glad to return. One there meets with charming courtesy in the theatre and out, and my stay in Mr. Barrett's company was so pleasant that I should not live to begin on that subject lest the narration of one's own good fortune become tiresome."

"The Sign of the Cross was, as you are aware, a phenomenal success, and all who know Mr. Barrett were delighted, for he is a man whose kindness many have cause to remember—but there I go again! Just let me tell you an incident of the London engagement. I was playing the part of that decidedly wicked pagan, Berenice, a personage invariably censured by the younger portion of the audience. One tiny miss, who had been many times to see the play, wrote me a pathetic letter telling how much she admired me, but wanting to know if I did not believe, were I to try very hard, that I might become a Christian! I answered assuring the little lady that Berenice of the stage was not half so evil as on. So you see that even the little ones of England take an active personal interest in the welfare of the playerfolk."

## THE TOUR OF THE DALY COMPANY.

The annual tour of Ada Rehan and Augustin Daly's stock company will commence next week at Philadelphia. Boston and Chicago will be visited before the close of the present season in June. The English tour is announced to begin at Stratford-on-Avon, on Aug. 27, when *As You Like It* will be presented. In the eight weeks then following appearances will be made at Manchester, Liverpool, Newcastle, Edinburgh, Glasgow, and the Grand Theatre, Inlington, London. The repertoire used will include *The Last Word*, *Love on Crutches*, *Twelfth Night*, and *As You Like It*. The next New York season will open in December, after a Southern tour. On Shakespeare's birthday, next Friday, *The Tempest* will be the bill at Daly's Theatre, and books of the play will be presented as souvenirs.

## THE CARNIVAL OF THE GOLDEN GATE.

During the week of May 3 it is proposed to hold at San Francisco a grand Carnival of the Golden Gate, a series of events illustrative of the financial, agricultural, mining and manufacturing resources of California. There will be pageants, receptions, military evolutions, a grand ball, tableaux, floral parade, battle of flowers and floral show, fireworks, and all sorts of sporting features. Large prizes have been offered in nearly every department, and the carnival will undoubtedly attract a host of visitors to the city. Manager H. S. Duffield, of the Frawley company, has been appointed director of amusements, and S. H. Friedlander director-general of the carnival.

## MISS SANDERS'S SUIT.

In the decision of the District of Columbia Court of Appeals reversing the award by the lower court of \$1 350 to Mary Sanders Winters in her suit against Richard Mansfield, as announced last week in *The Mirror*, the justice said that the only cause for action on the part of Miss Sanders lay in the refusal of Mr. Mansfield to pay two instalments of \$50 each, which fell due on Dec. 21 and Dec. 28. The remainder of the money sued for was not due at the time the suit was brought and therefore could not be recovered. This decision seems to tacitly admit the justice of Miss Sanders's claim, but in order to recover the money it will be necessary for her to bring another suit.

## W. S. HART'S STARRING TOUR.

W. S. Hart, the popular young romantic actor, will star next season under the management of John Whitely, opening on Aug. 9 at Lexington, Ky. Mr. Hart will have an excellent company, and will present a repertoire of new and standard plays, including two new works by Paul Lester, *The Corsican Brothers*, *The Belle*, *The Lady of Lyons*, and *Romeo and Juliet*. Mr. Lester's new plays will be of unusual strength and interest. One will have for its central figure an Episcopalian clergyman, and its scene will be laid in England. The other is to be an Indian play of a semi-barbaric nature.

## MANTELL'S SEASON.

M. W. Mantell, managing Robert Mantell, was in town last week, and reports a prosperous season of thirty-three weeks. The Mantell company started last week, and this week are playing the third engagement of the season at Philadelphia. Mr. Mantell has this season successfully produced a new romantic play, *A Gentleman of Goosony*, and early next season will try a new romantic drama by Howard Hall, of Decatur, Mich., entitled *The Fatal Flower*, which has been purchased by Mantell and Hanley. Manager Hanley has already secured bookings for next season, and will open in New England in August.

## ANOTHER MADAME SANS GENE.

Although Kathryn Kidder has bought Augustus Pitou's interest in *Madame Sans Gène*, it is probable that she will engage another actress to appear in the title-part next season. Marion Abbott is mentioned for this position. Miss Abbott was formerly in W. H. Crane's company, and also attracted favorable attention in *My Friend from India*. Miss Kidder is now at her country place, Larchmont, and will take a needed rest. She owns all American rights to this successful play, which will next season be managed by Isaac Newton, who for sixteen years has been an able lieutenant of Mr. Pitou.

## AMONG THE DRAMATISTS.

William Ochs Johnson has been commissioned by Manager W. S. Reeves to write a new play in which Dell Ellerson will star next season. Miss Ellerson is now starring in *Hands Across the Sea*, under Mr. Reeves's direction. Mr. Johnson is also at work upon a new farce-comedy for Cecil Richards, the champion female boxer.

Marie Derna and Moïse Revel, adapters of *Carmen*, have completed an adaptation of *The Master of Ceremonies*, and are negotiating for its production.

Marion Barnwell, a young and talented actress, has just received an offer from a well-known manager for a one-act drama, *Collette*, which she has just completed.

Paul Wilstach's latest play will be produced in Washington by W. A. Brady. Mr. Wilstach, who is the dramatic editor of the *Washington Times*, spent several days in New York last week.

Glen Mac Donough, Grace Livingstone Furness, and Theodore Burt Sayre are at work upon plays for Daniel Frohman's company. Mr. Mac Donough's work is scheduled for next season at the Lyceum.

W. J. Price and Frances Reineau have written a new play, based upon an episode in the life of Motere, for Wilton Lackaye. The new work will soon be put in rehearsal.

## DEATH OF JAMES S. MAFFITT.

James S. Maffitt, formerly a well-known actor and pantomimist, died in Baltimore on Friday last while undergoing a surgical operation. He was sixty-five years old, and retired from the stage about two years ago. From that time until his death he had lived on his son's farm, near Elkton, Md., devoting his time, as he himself expressed it in a letter to *The Mirror* last Fall, "to wheat, corn, oats, rye, horses, cattle, turkeys, chickens and ducks, and to thinking over the many happy days I have enjoyed during my professional career of forty-six years."

When George L. Fox revived the popularity of pantomime in this country James Maffitt entered the field and rivaled Fox himself in public favor. He originated the part of Wabnotes, the Indian, in Dion Boucicault's *Octoroon* with great success, and made pronounced hits in *The Devil's Auction*, *The Twelve Temptations*, and other productions of like nature. He was best known, however, as the originator of the part of the Lone Fisherman in *Evangelina*. In 1873 Edward E. Rice and Cheever K. Goodwin, who was then a student in Harvard College, asked Maffitt his opinion of the introduction of a pantomimic part in a burlesque which they were then writing. He was then playing *Nicodemus*, a fisherman, in a ballet pantomime, and that suggested that the part in the new burlesque be a fisherman. When it was produced, during the season of 1873-74 by the stock company of Niblo's Theatre, Maffitt did not, however, play the Lone Fisherman, because of other engagements. William H. Crane was Le Blanc, Jone Burke was Evangelina, and Jacob Thoman was the Fisherman. The latter did little with the part, however, but sat on a stool with a fishing-rod in his hand, as was likewise true of George Deshaum's playing of the part. In 1875 Mr. Rice informed Mr. Maffitt that he intended to produce the burlesque at Solwyn's Theatre, Boston, in revised form, and that he wanted the part of the Lone Fisherman developed. Mr. Maffitt took hold of it, introduced much amusing action and made a great hit when Evangelina was brought out in Boston. The dance, by-play and all of the action which made a conspicuous part of the Lone Fisherman was invented by Mr. Maffitt, and consequently he may be said to be the originator of the role. Owing to an engagement in Chicago with John Stetson, Maffitt then remained with Evangelina only four weeks, his part being taken by Joseph Harris, who in the season of 1877 was succeeded by Harry Hunter, both of whom had been in Maffitt's company.

During the season 1877-78 Mr. Maffitt again played the Lone Fisherman, and from that time until the season of 1891-92 was seen in the role whenever Evangelina was produced. He was engaged for the part in the production of the burlesque at the Garden Theatre last Fall, but bad health compelled him to give up all professional work.

## THE WHITE SLAVE CASE.

The litigation over the ownership of *The White Slave*, one of the plays of the late Bartley Campbell, has been decided on appeal, in equity, in favor of John B. and Robert Campbell and against Harry Kennedy, of Brooklyn. In September, 1894, Kennedy lent to the Campbells \$700, which was to be repaid in instalments, and the Campbells also undertook to buy certain printing which Kennedy had ordered for the play, paying for this also in instalments. It was provided by these articles that should the Campbells fail to buy and pay for the printing and lithographing as agreed, or default for a period of two weeks in the payment of any instalment falling due on account of the loan, all their rights in the play should terminate, and should thereupon devolve upon and vest in Kennedy.

On Oct. 30, 1895 the Campbells had made such default in the performance of their covenants to repay their loan and to pay for the printing that, according to the understanding of all concerned and by the liberal terms of their agreement, the title to the play in question became forfeited to Kennedy, who insisted on his strict rights under the forfeiture, and the Campbells executed and delivered an instrument, whereby they acknowledged that he now owned the play, and accepted from him a license to produce it on royalty. By this second agreement, which bears date Nov. 26, 1895 the Campbells covenanted to pay Kennedy \$25 per week on account of their existing indebtedness under the former arrangement (amounting to \$475), until it should be satisfied; to pay \$50 per week as royalty, and to buy and pay for, weekly, \$40 worth of printing and lithographing from the stock of that matter then in the possession of the latter, all payments to begin with the week of Nov. 11, 1896, and to be made in those weeks alone during which the play should be performed. On April 13, 1896, the Campbells having defaulted in their payment of royalty, and being then indebted to him on that account in the sum of \$109.48, Kennedy notified them that he canceled their contract and declared that the entire property should revert to him on the expiration of seven days; and he sought to enjoin the defendants from producing the play.

A referee held for Kennedy and in accordance with the strict terms of the agreement. The case was appealed on exceptions to the referee's report, and judgment reversing the referee's conclusions and giving the play to the Campbells has been made, on the ground that Kennedy had no equity in the play, and that his demands have been paid. The decision proceeds on the theory that a mere forfeiture does not destroy equitable rights in property.

## ROSE COGHAN AS A WITNESS.

Rose Coghlan appeared in a Newark, N. J., court last week as a witness against Edward Kenney, Neil Donohue, and Neil Campbell, who were charged with the theft of a \$450 diamond brooch belonging to Miss Coghlan, which disappeared last February during an engagement of *The Sporting Duchess* at Jacob's Theatre. Miss Coghlan recalled having worn the brooch upon a certain dress on Feb. 11, since when she had not seen it until it was produced in court. Dr. Philip Roth, Jr., told how Kenney had offered on Feb. 13 to sell him the jewels for \$75. Kenney swore that he found the brooch in some wardrobe on the stage, failed to borrow money on it, and afterward gave it to Donohue for safe keeping. Detectives had caught the men with their prize, and the court sentenced Kenney to three years' imprisonment for theft, and Donohue to eighteen months for receiving stolen goods. Campbell swore innocence and was discharged.

## OLYMPIA'S ROOF-GARDEN.

The roof-garden of Olympia will be thrown open to the public on Monday evening next. It has been re-painted, re-furnished, and re-decorated during the past six weeks, and will present an entirely new appearance. A long and strong bill of vaudeville will be the attraction.

McJinney, Vincennes, Ind., looking '97-98, 5°

## GOSSIP OF THE TOWN.



Georgia Dorset Kenyon, whose picture appears above, is a clever and promising young actress who has been in the dramatic field but three seasons. A Virginian by birth and but twenty-two years old, she combines with natural Southern charm a striking personality and rare intellectual gifts, being a good linguist, a proficient in music and a writer of prose and verse, but her decided dramatic tendencies led her to adopt the stage as a profession. Her work is best known in the West and South, she so far having essayed only minor roles in metropolitan productions. Miss Kenyon has much personal magnetism and all the instincts of the cultured comedienne besides possessing a sweet and admirably trained soprano voice. She will sail tomorrow (Wednesday) for England, on the steamship *New York*, to seek fame and fortune in London as so many of our American girls have done. Those who know her predict an artistic future for the ambitious young woman.

Cherish Simpson, who had been ill, resumed last Tuesday her part in *The Girl from Paris*.

Amelia Summerville was absent from the cast of *Brian Boru* at the Academy of Music for several days last week, owing to a sore throat. Helen Brackett sang her part.

Colonel Robert G. Ingersoll will close his lecture season with an address on "Individuality" at the Herald Square Theatre on April 25.

A revival of Haërv's *Little Faunt* is announced for Manhattan Beach this summer.

The Orlean Twins, Dodica and Radica, were compelled last week by interference of the Gerry Society to retire temporarily from a circus in this city. They will be obliged to remain out of the show until it passes beyond the pale of New York law.

Effie Shannon, Grace Kimball, Agnes Miller, Elsie De Wolfe and Margaret Robinson will visit London during the summer months.

The entrance examination for the Summer term of the National Conservatory of Music will be held in this city on May 1.

James Decker, manager for Primrose and West, has returned to the city for the rest of the season to book the next tour. Mr. Decker reports that Primrose and West's present season has been the most successful in their history.

W. H. MacDonald and Jessie Bartlett Davis were out of the cast of *The Serenade* at the Knickerbocker Theatre last Thursday owing to severe colds.

Low's Exchange will remove on May 1 to new offices in the Townsend Building, a new and handsome structure on the Northwest corner of Broadway and Twenty-fifth Street. Mr. Low's institution has become a necessity to great numbers of travelers, and especially are its manifold conveniences appreciated by the leading members of the profession both here and in London.

Joseph W. Herbert has denied the statement that he has collaborated in a new version of *The Isle of Gold*.

Douglas Flint has been engaged by Augustin Daly to play the ringmaster in *The Circus Girl*.

A small looking-glass used by Emma Calvé in *Carmen* fell to the stage floor during the performance at the Metropolitan Opera House last Thursday evening, and there was great trepidation among the superstitious until it was learned that the glass had not been broken.

The effects of the late Armand Castlemare were sold last week by the Public Administrator. Costumes, swords, jewelry and clothing were auctioned, some lots bringing fair prices. About \$300 was realized.

The sale of tickets for the benefit to be given this (Tuesday) evening at the Metropolitan Opera House to Kitty Abbey, daughter of the late Henry E. Atby, has been most encouraging, and very large receipts are practically assured.

A special matinee of *The Tempest* was given yesterday at Daly's Theatre in aid of the Association for Benefiting Children and Young Girls.

Elaborate preparations are being made for Haskins and Harbour's new version of *Uncle Tom's Cabin*, which will be produced at the Star Theatre on May 3. The cast will contain some well-known actors, and there will be five full stage sets of scenery. It is said that a wide departure will be made in the treatment of the story.

Through a little detective work by the advance man of Hogan's Alley, the ticket agent and the doorman at the Columbus Theatre were discharged the other day. They had been working together, it is claimed, to rob the house.

Bruce McKee, of Olga Neibersole's company, designed the Garden Theatre programme cover. He is related, it is said, to Charles Wyndham and to Bronson Howard.

Manager Heinrich Corried has denied that he intends relinquishing the management of the Irving Place Theatre. His lease has three years yet to run.

No flowers will be sold in the lobby of the Metropolitan Opera House this (Tuesday) evening at Kitty Abbey's benefit.

Beatrice Kean, of *The Wedding Day*, daughter of James Courtney, of Boston, has fallen heir to a large estate in that city.

Helme Edgars, who has been seriously ill with heart trouble in this city, is convalescent.

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

W. Allen's Theatrical Agency, and edited by Max S. Zine, made its debut March 15. The sheet is an eight-pager, semi-monthly printed on fine book paper, pictured with good half-tones, and looks as if it had come to stay. O. J. MURPHY.

## MILWAUKEE.

Margaret Mather began a week's engagement at the Davidson 19 in a production of Cymbeline. The stage setting and costumes are the most elaborate ever seen here since Fanny Davenport's Glisnada. Miss Mather was very cordially received and her acting liberally rewarded with applause. The supporting cast is of exceptional strength. De Wolf Hopper will begin a three night's engagement at this house 19 and El Capitán will be heard for the first time here. E. T. McDONALD.

## CORRESPONDENCE.

## ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Charles Whelan, manager): Rice's Excelsior, Jr. 7 to good business; satisfactory performance. Joe Cawthorn and David Abrahams both deserve mention and were frequently applauded for their good work. Winton the Wonder 15 17; Baldwin Melville co. 19-24.—SHEARSON MUSIC HALL: Edison's Vitaphone co. closed a week's engagement 19 to poor business.

MOBILE.—THEATRE (J. Thompson, manager): A. M. Palmer's Trilby, under direction of W. A. Brady, 8, 9 to good business and general satisfaction. Anna Marland as Trilby, George P. Webster as Svengali, and Frank Scott as the Laird did excellent work and received generous applause. Florence Hamilton co. 19-17.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Trilby 6 to good business.

ANNISTON.—NORTH STREET THEATRE (R. St. John, manager): House closed for the season.—ITRAN: Manager St. John and owner John H. Noble are now in New York looking after the bookings for next season. Messrs. St. John and Noble were in the wreck that occurred near Charleston, S. C., in which three people were killed. Mr. Noble escaped injury, while one of Mr. St. John's arms was badly hurt, but the injury was not so serious as to prevent him continuing his journey.

## ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): O. K. Opera co. 19 for two weeks.

JONESBORO.—MADISON'S THEATRE (W. T. Malone, manager): Edison's Vitaphone 8-10 to fair and enthusiastic audience. Winton the Wonder 15.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Martin, manager): Frigate Comedy co. 15; Burlingame on Border City Female Minstrels 19.

## CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Clay Fitzgerald in The Foundling 8, 9, performance was appreciated by small audience. George Cayvan in Squire Kato 8, 9, audience large and enthusiastic; performance good. Otho Skinner 15-17; Fair Virginia 15, 16.—THEATRE (F. W. Stetson, manager): Kistly-Nelson Ballet and Vandeville co. 8-11; business good. Elford and Norton co. in New York Day by Day 11-19.—ITRAN: Mark Thall arrived in town 9, and was warmly greeted by his many friends.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Fanny Davenport and Melbourne McDowell closed a week's engagement 19, presenting Glisnada and La Tosca to large and appreciative house. Mr. McDowell, who is very popular here, shared honors with the star. Mr. and Mrs. Russ Whistler in For Fair Virginia 15 17; Otho Skinner 15-16; Otho Skinner 20 May 2.—BURBANK THEATRE (A. Y. Pearson, manager): A fine production of The Galley Slave, headed by Harry Carson Clarke, drew largely well ending 19. The Three Hats and One Touch of Nature 15.—ITRAN: W. H. Hamilton, the noted humorist, died from the effects of apoplexy in this city on 8. Mr. Hamilton had been a resident of Los Angeles for some time, and had earned himself a large circle of friends, who mourn his untimely departure.—Robert Dunbar, late owner of the Grand Opera co., is spending a portion of his vacation in the Angel City.

STOCKTON.—YONKINS THEATRE (C. P. Hall, manager): George Cayvan drew a good house 6; performance excellent; audience well pleased. The Foundling, with Clay Fitzgerald as the male attraction, 7 to small attendance; performance not well liked. The Y. M. C. of this city presented the Smiley Concert co., and had big house 9. Fair Virginia 15.—AYON (George Stetson, manager): House dark.—ITRAN: John Magnus, manager of Fair Virginia, is registered at the Imperial Hotel.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): The Gypsy Comedy co. closed a successful week 4. Clay Fitzgerald drew a good house 4.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Clay Fitzgerald in Foundling March 29 to fair house. St. Patrick 15-16 to good business. George Cayvan 5 to fair house. Fair Virginia 15; Gypsy Comedy co. in repertoire 15-16; Otho Skinner 2.

## COLORADO.

GRAND JUNCTION.—OPERA HOUSE (W. A. Haden, manager): W. H. Jackson's illustrated lecture 15.

FREMONT.—GRAND OPERA HOUSE (B. H. Rye, manager): Word and Volume 19 in A Run on the Bank to crowded house; excellent co.—COLUMBIA THEATRE (R. A. Kirk, manager): Little Cinderella co. of San Francisco 6, 7; large audience.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Marshall, manager): Bitter Comedy co. 5, 7 to good business; performance excellent. Mahara's Colored Minstrels 15.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Bitter Comedy co. 8 in Woman Against Women to a fair house; in The Fire Patrol to a full house 9; performance well received, and in Luthersburg 10 to 5. R. O. Between the acts a number of Triograph pictures were shown, and specialties were given, both being received with enthusiasm.—ITRAN: The funeral of W. L. Swift, advocate for the co., was held 6 under the auspices of the Knights of Pythias. William W. Bitter standing all expense in connection with same.—The local R. P. O. Elks had a number 8, and the members of the Bitter Theatre co., who attended, gave a number of very fine specialties.

## CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Donnelly and Girard's interpretation of My Friend from India is an anti-prooking as the version of the other co. seen here, and the immense audience were kept in raptures of laughter 9 at the antics of these droll comedians. No play has been greater enjoyed this season than The Prisoner of Zenda, presented 10 by Daniel Frohman's co. in two large and substantial audiences. The interesting and thrilling story was ably depicted by an excellent cast, headed by Howard Gould and Isabel Irving, which had been sold of Jack and the Beanstalk, and nearly the entire house for the four performances 15-16 was sold before the rise of the curtain on the opening night. Possibly too much had been expected, for the audience lacked enthusiasm, aside from applauding the handsome scenery, novel electric effects, and the songs of Madge Lourey, who sang sweetly and acted with grace. The chorus is large and finely costumed. Two Little Vagrants 15; E. H. Sothern 15; Old Homestead 17; Prince Nit 19, 20; Black Sheep 21.—OPERA HOUSE (Jennings and Graves, managers): That Edward Harrison has lost none of his popularity was evinced 8, 9, when large audiences greeted him in Old Lavender. He is surrounded by a good co. A bunch of Keys, with Ada Bothner featured, played to gratifying business 15. The Great Diamond Robbery, finely acted and staged, proved a strong drawing card 15-16. Messrs. Jennings and Graves D. Bothner played the leading parts with force, and were ably supported. When London Sleeps 15; Hunsbury 17; Grimsby's Coler Doer 19; Loanworth Opera co. 20; Showaway 21, 22.—ITRAN: Bruce Edwards, who was back with the My Friend from India co., was warmly greeted by his many friends.—Harry Wachman, head of The Old Homestead, and who next season will manage the tour of Clivette, the pre-illuminated, spent last Sunday here.—Belle Livingston, one of the deeply young women of the Milk White Flag co., just closed, joined the Jack and the Beanstalk co. in this city.—Business at the theatre continues phenomenally big, and the jobs that

the advance agent of prosperity is a long way ahead of his show is not applicable to the Netmeg Canal. A. DEMORE.

NEW HAVEN.—HYPERION THEATRE (G. B. Russell, manager): The Man from Mexico was presented 7 by Willie Collier and a well balanced co., doing big business and creating much laughter. John L. Stoddard lectured on "Yellowstone Park" 9 to a large audience. Prisoner of Zenda 9 by a good co., including Howard Gould and Isabel Irving, gave an excellent performance, and won much applause; business fine. Dennis Thompson's Old Homestead 10; fair performance to packed house. Archie Boyd in the leading role was excellent. E. H. Sothern will present An Enemy to the King 15; The Two Little Vagrants 15, 17; Sothern's Band 18; Hoyt's A Black Sheep 20; Good Mr. Best 21; Francis Wilson Comic Opera co. 21, 24.—GRAND OPERA HOUSE (G. B. Russell, manager): Jim the Penman 7; performance first-class; excellent business. South Before the War 8-10 gave a fair performance to fine business. When London Sleeps opened a three-night's engagement 13, giving a fair performance to a good audience. Hi Henry Minstrels 15-17; The Showaway 19-21; 8 Reels 22-24.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, manager): Archie Boyd's portrayal of Uncle Josh in The Old Homestead 8 was his usual fine character work, and a goodly house applauded. The Ladies' Musical Art Club (local), with Knicker Quartette, of Boston, 15, filled the house. The Great Diamond Robbery, with Madame Janaschek, 15, 17; Otho Hailan in A Black Sheep 19; The Gormans 20; 6 Reels 27; Daniel Sully (benefit: Forrester) 28; Ontario Society Concert (local) 29; Cora Payton Comedy co. May 2 9; Prisoner of Zenda 13; A Contented Woman 14.—ITRAN: ADDITION (Mary E. Hawes, manager): The Juan Reynolds co. gave a repertoire with varying success 8-10. Brady's Minstrel 15; McCarthy's Minstrel 19. Barton Key's Kodak and Operatic Vandeville co. (it ought to be good from the name) 20, 21; Weber's Uddle Tom's Cabin co. 22-24.

NORWICH.—BROADWAY THEATRE (Mrs. W. Jackson, manager): The Great Diamond Robbery to rather top-heavy house 9. The co., headed by Madame Janaschek, and including Joseph E. Whiting and George C. Sandace, is fine, and the many emotional episodes of the play were portrayed in an artistic manner.—ITRAN: Mr. Jackson, the able manager of the Broadway, has received his last of the theatre for another year.

MIDDLETOWN.—THE McDONOUGH THEATRE (J. C. Southard, manager): Myra Collins co. opened 15 for one week in repertoire to poor audience. Miss Collins is clever and well supported.—THE MIDTOWN (Middletown Assurance Co., managers): Donnelly and Girard in My Friend from India to an audience that filled the house 15. Mand Granger, who is a native of this city, was warmly welcomed.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): A bunch of Keys, with Ada Bothner in the title role, amused a fair house 15.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Donnelly and Girard in My Friend from India to largest audience of season. Gay Brothers' Minstrels 15; James Mackie 15; Hunsbury's Super 21.

TORRINGTON.—OPERA HOUSE (F. R. Mathews, manager): Mark Murphy 19 to good business; performance fair. Hi Henry Minstrels 19 to large house. Arthur Denning made the hit of the evening. Jewett 15 to good house. Trilby 17.—ITRAN: Mark Murphy co. closed their season here 19.—Hi Henry did not appear with his co. here, owing to business in Boston.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Bunch of Keys 15; James B. Mackie 15; Burslar 21; Jim the Penman, booked for 4, canceled.

WATERBURY.—JACOBS OPERA HOUSE (Jean Jacques, manager): The Cora Payton co. closed a very successful week's engagement 15; scenery and costumes were much admired. The Sunshine of Paradise Alley 15 (their third visit this season) were welcomed by an audience which completely filled the theatre. Hi Henry's Minstrels attracted a large audience 15. The Old Homestead, with Archie Boyd and an excellent co., filled the theatre with a delighted audience 14.—ITRAN: Soma will give a concert at the New Auditorium 21.

MERRIDEN.—OPERA HOUSE (A. Delvan, manager): Paradise Alley 9; performance excellent; crowded house. Edward Harrison in Old Lavender 10 to large business. The Old Homestead 15 to S. R. O.; performance good. James Mackie in Grimsby's Coler Doer 17.

WINSTED.—OPERA HOUSE (J. R. Spaulding, manager): Soma's Band 15.—ITRAN: Henry O'Brien, of this place, has joined William's Circus as an advance.—Charles Archer, also of this city, joined Show's U. T. C. co. 17.

ROCKVILLE.—OPERA HOUSE (J. H. Freese and Co., managers): Kollan and Harper's Myra Collins repertoire on in Little Miss Thompson, The Naughty Kid, and A Soldier's Sweetheart gave general satisfaction to small business 9 11.

## DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (James E. Bayle, manager): E. H. Sothern presented An Enemy to the King 15; large and delighted audience. Thomas E. Shaw 15-16.

## FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Joseph Jefferson in Rip Van Winkle 4 to a \$1,400 box; general satisfaction; scenery excellent; support fair. This practically closes the season here.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): House dark 15-17.

## GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): The benefit of the stranded members of the Oriental Opera co. 6 was quite a success and enabled them to leave the city with all bills paid. Joseph Jefferson was greeted by one of the largest and most brilliant audiences of the season 7, the bill being Rip Van Winkle. The co. was admirable and the performance received round after round of applause.—ITRAN: The Jefferson engagement closed the season here.

ALBANY.—DAVIS OPERA HOUSE (H. T. McIntosh, manager): House dark week of 8, the Southern-Price co. having failed to appear.

ROME.—NORTH'S OPERA HOUSE (James B. Nevin, manager): D. W. McCabe's Black Trilby co. to good business 9, 10; performance fair but vulgar.

COLUMBUS.—SPRING OPERA HOUSE (Springer Brothers, managers): The Excelsior, Jr., co. 8, large and enthusiastic audience.—ITRAN: Springer Brothers intend making many improvements in their house as the result of a successful season.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Dr. E. R. Young, lecture, 15; The Bohemians 20.

WAYCROSS.—JOHNSON OPERA HOUSE (F. R. Tynt, manager): Professor Cataway, hypnotist, 8, 9; good house.

## IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Elbert, managers): The Groves in Wolves of New York, Cad the Tombay, New Private Secretary, The Two Governors, and My Son-in-Law 6-10; audience well pleased; fair house. Return engagement of Gansing, hypnotist, week of 15.

BOISE CITY.—COLUMBIA THEATRE (J. A. Finney, manager): Prof. Gansing 5, 6 to good business. Sophie Payton's Big Comedy co. 15-17; Charles Cox co. 19 21.

WALLACE.—MADISON THEATRE (H. C. Hayward, manager): House dark. Ida Fuller co. May 4.

## ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barry and Co., managers): Arnold Wollard's co. opened 11 to S. R. O. in The Songsters; performance gave excellent satisfaction. The co. presented The Band of Cain 15 and Showman 19 to big houses. Mel C. Goodbody 19 in An American Citizen.—AMERICAN THEATRE (A. R. Waterman, manager): The Lyceum Vandeville closed a fair week's business 19 to small house; the bill did not take. Robinson and Green co. in A Cluster of Diamonds 19 to a very small audience.—ITRAN: The R. P. O. Elks, No. 25, installed new officers for the year 19 and an elegant lunch was served. Several candidates were initiated into the mysteries of the order and a very pleasant evening was spent.

ROCK ISLAND.—HARPER'S THEATRE (E. B. Kreis, manager): Crow House Comedy co. 4-11 in Richard, Golden Cliff, Top O'Connell, Lion's Head, Nothing More or Less and Minstrel to large business good



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consequently the attendance was very unsatisfactory. Reeves's Hands Across the Sea 15-17; Zero 19-21; Olympia Burlesque 23-24. Manager Boody contemplates an early closing of his house, and manager Pay will end the season May 9. Whiting Allen, ahead of Buffalo Bill, is in town bustling. Helen J. Potter, reader and impersonator, entertained 8. T. W. Thomas, a one-time manager of Music Hall made a call to the 10 in the interests of the Stratton co. The Philharmonic Club, assisted by the Boston Symphony Orchestra, gave a well attended concert 13 Caroline Gardner Clarke, William H. Kenney, Thomas E. Johnson and Mrs. H. S. Sawyer were the soloists.

OSWEGO A. COX.

WORCESTER.—THEATRE (James F. Rock, manager): The Whitney Opera co. in Rob Roy entertained a good houseful of music lovers 8. Charlotte De Lade sang the part of Janet for the first time and gave an excellent and delicate portrayal, though lacking vivacity at times. Sol Smith Russell had crowded houses matinee and evening 10. A Bachelor's Romance; Under the Four Star turned people away 12, 13; The Girl I Left Behind Me 19-21. Lorraine's Opera House (A. T. Wilton, manager): The Showaway did good business 12-17; everybody liked the play; Trilby 19-21; The German 22 May 1. Forest Street Opera House (E. J. Abbott, manager): Dark 12-17. This house opens 19 for the remainder of the season with a stock co. The patronage of ladies and children will be especially catered for. Late success, based on royalty, will be presented at popular prices, and vaudeville will be given between the acts. The opening play will be The Bohemians, and the presenting company includes Justin Paige, Charles E. Harris, Ben W. Reed, Charles Martin, J. J. Kite, Virginia Ed. Hill, Maudie Scott, Sydney Blair and Jennie Harris. Marie Laurens, prima donna of the Walte Opera co., is spending a week at her home in this city. This is her last season on the stage, as early in the Fall she marries C. S. Lockwood, a New York broker and returns to private life.

WESTFIELD.—Opera House (A. H. Parrows, manager): Ed. Ray's Excelsior 12; to fair business; very satisfactory performance.

BROCKTON.—CITY THEATRE (W. R. Cross, manager): William A. Brady's co. presented Under the Four Star to fair audiences 8-12. George Marion, W. S. Hart and Agnes Rose Lane did good work. Hummily, member of Brady's attraction, was well staged and played a fair house 15. Pansie Davis and Ross O'Neil (the latter taking Joseph Grimes's place in the cast) made hits and received a double curtain call at the end of the fourth act. The 20-ga. hypodermic, 19-21; Walter Opera co. 22 May 1. ITES: Manager W. R. Cross has removed two rows of seats on the center aisle, making it much easier seating and emptying the house.

ROLYOKE.—Opera House (W. R. Kendall, manager): Whitney Opera co. in Rob Roy 7; fair house; satisfactory performance. O'Donoh's Whippers 8; large audience enjoyed continuous laughter at antics of Jack Murphy and a strong co. Rob's Excelsior 12 to decidedly poor business. My Friend from India 13 to unsatisfactory small attendance. The comedy and co. are worthy of praise. Hummily 14, splendid performance; light attendance. THE EXETER (T. F. Murray, manager): Carlotta-Lorraine-Tolson co., 8-12; good business; co. and repertoire strong.

MILFORD.—MUSIC HALL (R. E. Morgan, manager): Murray and Mack in Pansie's Comedy 12-17 for 19 cancelled on account of illness in Mr. Murphy's family. A Temperance Town 5.

WALTHAM.—FAIR THEATRE (Edward Davenport, manager): Peter F. Baker co. in repertoire, presenting Chris and Lena and The Emigrant 8-10 and giving excellent satisfaction to fair business. Buncle, magician, 12; Hoy's Temperance Town May 1.

LEANSWATER.—TOWN HALL AND OPERA HOUSE (G. E. S. Adams, manager): Rob Roy was sung by a competent co. 8; fair audience.

PITTSBURGH.—WHITNEY OPERA HOUSE (Stephen Buehr, manager): Ethel Tucker finished week of 5 to big business; co. gave very satisfactory performance. Dandy and Girard in My Friend from India 12; small business; pleasing performance. Andrew Mack in Wally's Arms 22.

PITTSBURGH.—ACADEMY OF MUSIC (Maurice Callahan, manager): Guy Brothers' Minstrels did light business; Wallace Bruce lecture 12; The Rivals will be presented by a local cast 23.

TAUNTON.—THEATRE (R. A. Harrington, manager): Hummily 8; good house; excellent performance. Mr. Potter of Texas 12 to fair audience; good satisfaction; Ethel Tucker 13 to 17 to only fair business.

NEW BEDFORD.—THEATRE (William B. Cross, manager): William A. Brady's co. in Hummily 12; fair audience; co. good; general satisfaction. ITES: Addie Miller, treasurer, will have a benefit May 5 with A Temperance Town on the boards. Brady's Hummily closes 17 in Hartford, Conn.

GREENFIELD.—Opera House (H. J. Lawler, manager): G. W. Davenport's lecture 12 to large and well placed audience. Son's Band 22.

TURNER'S FALLS.—COLLEGE OPERA HOUSE (Fred Cole, manager): Myra Collins' Dramatic co. in repertoire at popular prices 12-17 to fair business. Grand Band Concert 20.

SALEM.—MUSICAL HALL (Andrew. Moulton and Johnson, managers): Charles H. Yale's Twelve Temptations co. 8; highly pleased a fair audience; Rosalie and Elliott, acrobats, could not be excelled.

MARLBORO.—THEATRE (F. W. Riley, manager): The Sages 6 gave very satisfactory entertainment to small audiences. Highland Club Minstrels 10.

LYNN.—THEATRE (Dodge and Harrison, managers): Yale's Twelve Temptations 2, 10; satisfactory performance to good houses. The Two Little Vagabonds 12 to medium business. Dandy and Girard in My Friend from India 17. Waite Opera co. returns week 19.

MUSIC HALL (Dodge and Harrison, managers): Harry W. Simpson's Extravaganza co. 12-14 pleased fair houses. ITES: The Walte Comic Opera co. rested here. Hoy Week.—Manager Frank G. Harrison, who is a Lynn man, reports big business.

LAWRENCE.—Opera House (A. L. Grant, manager): Sawtelle's Dramatic co. closed a two week's engagement 10, business poor. Charles H. Yale's Twelve Temptations gave a pleasing performance to a good house 12. Whitney Opera co. 13 My Friend from India 14; two Johns 17; Bennett and Moulton Comedy co. 19-21; Old Homestead 20. The Ensign 22; The Sages May 22; Son's Band 10. ITES: THE MOPS (Gorman and Simmons, managers): Reeves's Hands Across the Sea 8-10; satisfactory performance to good business. Arnold Reeves in The Slaves of Gold 12-14; good co. fair houses. Callie's Imperial Minstrels 15, 20; Melbourne Comedy co. 21, 22. ITES: Mrs. Gen. Tom Thacker's co. drew poorly 2-3.

FALL RIVER.—ACADEMY OF MUSIC (William H. Wiley, manager): Fools' Gold, a comic opera, was presented by members of the F. R. Society of Harvard College to the enjoyment of a small audience. Hummily with Ross O'Neil and Pansie Davis in the leading parts attracted a large house 10. The Sages opened a week's engagement 12 and furnished a very funny entertainment to fairly good business. Under the Four Star 19-20; Superba 22, 24; My Friend from India 25. RICH'S THEATRE (A. E. Rich, manager): White Creek Burlesque 8-10; fair business. Darktown After Dark 12-14; bad poor houses. Weber's Olympia 19-21; Zero 22-24; Wood Sinner's Burlesque co. 23-25. An Arabian Night 29-1.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Hoy's A Temperance Town 17; Andrew Mack in Myles Aron 19.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Two Johns 15 to a well pleased audience; business good. Guy Brothers' Minstrels 20.

## MICHIGAN.

COLDWATER.—TIBBET'S OPERA HOUSE (John T. Jackson, manager): Legat Guard Band 7; satisfactory concert to medium business. Lorraine's Cinematograph 12-14; Eliza R. Spencer booked for 20 has closed.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Lewis Morrison in Faust to good audience March 24. The Whitney Opera co. in Brian Lara to the largest and most enthusiastic house of season 2. Byrne Brothers in 8 Balls to good business 15.

SAULT STE. MARIE.—Soo OPERA HOUSE (H. F. Graessler, manager): The Cortley Morgan co. 4-10 to fair business, presenting Adventures, Little Sweetheart, Wanted, a Wife, East Lynne, Fun on the Farm, and U. T. C. ITES: This co. is producing Jane under the name of Wanted, a Wife.

LUDINGTON.—Opera House (U. S. Grant, manager): Frick's Popular People billed for 12-17 cancelled.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): De Wolf Hopper and his merry associates gave two glorious performances of El Capitan 7, 8 before large and enthusiastic audiences. Mr. Spooner's music is very catchy while the work of Edna Wallace Hopper and N. H. Bergen was especially good. Shore Acres 16, 17; Keller 20, 24; W. H. Crane 27. GRAND (O. Stair, manager): Hill's Select Players in a repertoire including Three Black Masks, Only a Woman's Heart, and Rip Van Winkle entertained fair audiences week of 12. The moving pictures produced by the Cinematograph were clever. Flynn and Sheridan's Big Sensation 19-21.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Harrison Hill 8 drew a fair house and gave a splendid entertainment. Brothers Byrne in 8 Balls to large business 7. De Wolf Hopper in El Capitan 9 to a \$1.50 house, and S. E. was at a premium; great satisfaction and tremendous enthusiasm. Shore Acres 21.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): Shore Acres 12 to large house; highly pleased. Riggs and Owens' Autolycus 19 for a week.

MUSKOGEE.—Opera House (F. L. Reynolds, manager): Columbia Comedy co. week of 6 to good business. Shore Acres 12; Vranco and Japanese Troupe week of 12; W. H. Crane 22.

FLINT.—BROWN'S OPERA HOUSE (Shore and Thayer, managers): Byrne Brothers in 8 Balls to fair house. ITES: Thayer's Opera House (Shore and Thayer, managers): Dark week ending 12.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): 9 Balls to a large and well placed house 8. De Wolf Hopper and his excellent co. in El Capitan 10 to one of the largest and most enthusiastic audiences of the year. El Capitan is probably the best comic opera ever sung here and the audience showed their admiration by twice calling upon Hopper for speeches which were given. The star was ably supported by Nella Bergen and Edna Wallace Hopper.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): Harrison Hill 8 gave a pleasing entertainment to a very enthusiastic audience. A beautiful feature of the entertainment was the fine duet given by Adelaide Hennessey, Shore Acres 21. GRAND OPERA HOUSE (W. H. Powelson, manager): Hill's Select Players closed week of 19 to fair business. Mr. Hill is a good actor and well supported. Charles Kirby received several ovations in his popular songs.

ADRIAN.—NEW CROMWELL OPERA HOUSE (C. D. Hardy, manager): Jennie Mae Hall in repertoire 19-21.

REPOWING.—TOWN OPERA HOUSE (Henry D. F. Field, manager): Radio Raymond co. 24. House dark 25 May 1.

LANSING.—RAID'S OPERA HOUSE (James J. Reid, manager): James A. Harte's Shore Acres produced by H. C. Miner's excellent co. was seen by a crowded house 14. Other People's Money 27.

## MINNESOTA.

ST. PETER.—NEW GRAND OPERA HOUSE (Batory and Hale, managers): House dark.

MANKATO.—THEATRE (J. C. Horflinger, manager): Merchant of Venice 10 to a large and well placed house 8. John Griffin in Richard III. 22; Fred and Peter 24; Mack Walker co. 25; Robert's First May 6; Railroad Ticket 8. ITES: Manager Horflinger has all these attractions booked for his entire circuit.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Mohl, manager): John Griffin in Faust 12.

STRAWATER.—GRAND OPERA HOUSE (E. W. Duane, manager): W. D. Campbell Dramatic co. to good business 9-10.

PERGUS FALLS.—LYCORN THEATRE (C. W. McKey and J. P. Williams, managers): John Griffith in Faust 10; Pansy Rice in Pic-ch Ball 25.

FARIBAULT.—Opera House (C. E. White, manager): James O'Neill in The Count of Monte Cristo 5 to good house. The finest production ever seen here. House dark 19-17.

DULUTH.—THE LYCORN (L. N. Scott, manager): The Prodigal Father 9 to fair business. De Wolf Hopper in El Capitan 12 to crowded house. Business excellent. Shore Acres 14, 17. William H. Crane 19.

LITTLE FALLS.—GROSS OPERA HOUSE (Phil I. Gross, manager): G. E. S. Adams' Faust 8 to light business; co. and performance first-class. St. Catherine's Guild entertainment 20.

## MONTANA.

BUTTE.—THE MURRAY OPERA HOUSE (John McGuire, manager): The Grosses closed their week's engagement March 21, presenting Our Boarding House to fair business at popular prices; excellent performance. Pansy Rice in At the French Ball and A Flower Girl of Paris 14 to large and enthusiastic audiences. James A. Harte in Shore Acres 7-10. UNION FAMILY THEATRE (Dick F. Sutton, manager): The Lightning Express, preceded by Crimmins and Gore in Blood and Twisted Wire 2 to 29 to crowded houses. ITES: After Easter The Murray will have a stock co. which will hold the house continuously except when a traveling organization is in the attraction. S. S. Simpson, the leading man of the Union Family Theatre, will be at the head of the co. Mr. and Mrs. Charles Edmunds, also, of the Union, will be members of it. Mr. Simpson leaves for New York 12 to organize the co. and it will appear for the first time immediately after Pansy Davenport's engagement. The Two Orphans, in which Manager McGuire holds the exclusive right from Keith Circuit, will be the opening bill and all of Benedict's plays will follow. Popular prices will prevail.

MILINGS.—Opera House (A. L. Babcock, manager): Pansy Rice and co. in The French Ball 12.

MISSOULA.—BENNETT OPERA HOUSE (G. H. Hartley, manager): Pansy Rice in At the French Ball March 21 had a good house. House dark 4-10.

GRAND FALLS.—GRAND OPERA HOUSE (A. J. Shores, manager): Pansy Rice in At the French Ball 8 and A Flower Girl of Paris 9 to large and well pleased houses.

## MISSOURI.

ST. JOSEPH.—TOWLE THEATRE (C. U. Philley, manager): House dark. CRAWFORD THEATRE (E.

S. Brigham, manager): The Heart of Chicago 12. ITES: Manager Brigham has had trouble ever since he took charge of the Crawford with the Theatrical Mechanics' Association, owing to his discharge of former employees of the house for alleged incompetency and intemperance. The trouble recently culminated in an attack on Mr. Brigham in the shape of boycott circulars which were posted on his own billboards.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Amos Magnifico Vanderbille co. 8-10; very small house. Marquette, Trenchard in Wally's Arms 12; Steele and Cooper's Minstrels (return 4) 23.

JOPLIN.—HAVEN OPERA HOUSE (H. H. Haven, manager): Chase-Litter Theatre co. 4-10; good business. Spooner Dramatic co. in repertoire 12-17. ITES: M. H. Haven has sold the Haven Opera House property to the Joplin Y. M. C. A.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): House dark 12-15. NORMAL AUDITORIUM (George L. Osborne, manager): Home Talent Minstrels 8; fair business. House dark 12-15.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Emmerton Brooks 19.

## NEBRASKA.

FREMONT.—LOVE'S OPERA HOUSE (George J. Codding, manager): The Welton sisters' entertainment drew fairly well 9. Georgia University Graduates 20.

GRAND ISLAND.—BARTHOLOMEW'S OPERA HOUSE (S. S. Rejard, manager): Georgia University Minstrels 9; fair business.

KEARNY.—Opera House (R. L. Napper, manager): Georgia University Graduate Minstrels 8 good business; performance only fair. ITES: The Merritt Sisters of Popaka, Kan., and James Morton of Macon, Mo., joined the Graduates here.

LINCOLN.—THE LAMING (John Dowden, Jr., manager): Ward and Vokes in A Run on the Bank 9 to a crowded house; enthusiastic audience. De Wolf Hopper in El Capitan 22. FINE FUSKE (F. C. Zehrung, manager): Holden Comedy co. 12-17; Charles H. Harty's Soggy Chock 22.

HASTINGS.—KERR OPERA HOUSE (W. Schellak, manager): Georgia University Graduates 19 to a fair house. Madison Square Comedy co. week beginning 19.

## NEW HAMPSHIRE.

MANCHESTER.—Opera House (E. W. Harrington, manager): Rob Roy 12; good house; poor co. Charles H. Yale's The Twelve Temptations 14; Boston Festival Orchestra Concert 15; The Ensign 22; Jack and the Beanstalk 21, 22. Constant's Theatre (Charles J. Gorman, manager): House dark. NEW HAMPSHIRE THEATRE (Cobb and Ashton, managers): House dark.

DOVER CITY.—Opera House (George H. Doneritt, manager): Charles H. Yale's Twelve Temptations, benefit of the stage hands 19, gave very good satisfaction to the large audience. BANQUET HALL: Prof. Dismore's Vaudeville co. gave a good performance to a fair house 11.

SEKETER.—Opera House (J. D. P. Wingate, manager): The Canadian Jubilee Singers, under the auspices of I. O. G. T. 19. The Ensign 22. ITES: Work on the Eastern and Hampton Street Railway is progressing rapidly, and when completed it will open up several small places that depend on Seater for amusements.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Charles H. Yale's Twelve Temptations 12; The Ensign 21.

NASHUA.—THEATRE (A. H. Davis, manager): Le Barre's Minstrels gave a fair performance to a good house 9. Fattie Stewart in The Two Johns entertained fair houses 12, 14. Donnelly and Girard in My Friend from India presented one of the funniest comedies ever seen here 15. Sawtelle Dramatic co. 19-21.

## NEW JERSEY.

ELIZABETH.—STAR THEATRE (Coland W. H. Morton, manager): Ada Baker played a return date 9, presenting the School for Scandal to a large and representative audience; performance excellent, and certain-calls amusements. Dr. McLane lectured 11-14; fair business. Creston Clarke 19-22. LUCRUM THEATRE (A. H. Summers, manager): Boston's Projecta co. drew fair houses, matinee and night 10. Athletic Club Minstrels 22-25; Sewing the Web 26. ITES: A handsomely illustrated star has been passed over the entrance to the Star Theatre. Pocket Knowledge was distributed as souvenirs at the Lyceum 19. The others' benefit at the Star will be held 27, the attraction being The Prisoner of Zenda.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Scatchell's Metropolitan Concert co. 9 had a fair house. Jim the Fiddler 10 was an excellent performance. Business fair. Hoy's A Temperance Town 12 to light house. An Essay to the King was given by E. H. Southern and an excellent co. 14 to a good house. Charles's Aunt 22, Richard Reed 24; Rich and Harris's Big Stock co. 21. FERRIS'S THEATRE (W. C. Moore, manager): R on Hill's English fully co. 12-17 opened to good business.

NEWARK.—THEATRE (J. Ward Worrell, manager): The Wizard of the Nile 12-17 to fair business, and performance excellent. Adelle Ritchie made her first appearance in this opera as Cleopatra, and made a hit. The chorus deserves mention. Brian Born 19-24; to be succeeded 25-29; E. H. Southern in An Essay to the King 26-28. R. H. JACOB'S THEATRE (U. J. Jacob, manager): U. T. C. 12-15 to fair business; co. clever; performance pleasing; the spectacle proved enjoyable. Black Pat's Travelling 19-24; Money, The Electrician, 24-1. ITES: Town Talk, of this city, contained a handsome ball-toss of Treasurer John T. Farnall in the issue of 10, as well as a short sketch of his career. Robert Noll, of this city, closes his season with Span of Life 17. E. R. Jacob's Theatre will close May 1. Rose Coghlan was in town 12-15. The engagement is announced of John T. Farnall, treasurer of the Newark Theatre, and Sydney E. Hunter, of Brooklyn.

NEW BRUNSWICK.—ITES: Washburn's Circus, for two performances, 20.

RED BANK.—Opera House (J. W. Eyles, manager): Between Two Fires, local, 9 to good house. McLure Comedy co. 9, 10 to poor houses; very poor performance. Between Two Fires, repeated for others' benefit 11. Joshua Simpkins 21; Himmeldin's Ideals week of 23.

PATERSON.—Opera House (John J. Gostchlin, manager): Walter's Comedy co. 12-17 to good business; co. very competent. Ethel Tucker in repertoire 12-24. EDEN THEATRE (H. E. Touper, manager): Dick Gorman in Conrad 12-17 did satisfactory business and pleased the audience. Our Own Vaudeville co. 19-24.

PLAINFIELD.—MUSIC HALL (G. H. Willy, manager): House dark.

DOVER.—BAKER OPERA HOUSE (Wm. H. Baker, proprietor and manager): The Burglar 12.

## NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. E. Smith, manager): The Girl I Left Behind Me 8-10 by a well-

balanced co. did a good business. Come Payton and co. opened a week's engagement 12 to good business, appearing in Lynwood. The co. is one of the best that plays a repertoire. The specialties were the Fisher Brothers, Fremont, Miss Fox and Miss Brown, and D. J. Sullivan. Whitney Opera co. in 14 March 12. EDWARD B. JACKSON'S HALL (Woodward and Smith, managers): Frank Daniels, with a first-class support, appeared in The Wizard of the Nile to good business 8. William Lockhart, Marie Wainwright, C. W. Condo, and other stars appeared in Dr. Hargrett to a small but well placed audience 9. Brian Lara, under the management of Voyce and Davis, was indifferently sung twice 10 to light business. Under the management of Woodward and Smith, the Byrne Brothers appeared in a new version of 8 Balls to fair business. The funny comedy was well received with specialties by Griffin and McEvoy, J. F. and Helene Byrne, Annie Phillips, and the Conton Sisters. My Friend from India 20. GAIETY THEATRE (Agnes Barry, manager): Robin's Bohemian Burlesques opened a return engagement 12 to big business. The co. is better than ever, and includes Nellie and Annie Hill, Phil and Mattie Mills, Florida James, Billy V. Van, Viva Weir, and Jess Mahoney. ITES: Woodward and Voyce are to be the managers of Himmeldin's Bleacher Hall beginning May 1. CHARLES M. PHILLIPS.

ELIZABETH.—LYCORN THEATRE (Wagner and Rein, managers): Emily Backus, supported by a fair co., presented Thirty Minutes of Maternity and A Divorce Cure 19 to a small audience. Samson's Comedy co. 19-21; Richard Reed 17; Stuart Robson in The Jackline 20. THE AUDITORIUM: Uncle Dick's Darling 10, 22; Jack's Picnic 23; The Cost of a Promise 24; Room String Quartette 25, 26.

SYRACUSE.—BARTLE THEATRE (Frank D. Hennessey, manager): Walker Whitehead in The Fool's Revenge played a fair house 8. Lewis Morrison in Faust and Richelieu gave his usual good performance to large audiences 9, 10. Frank C. Hamilton's co. presented in Himmeldin to medium business 14, 15. O. H. People's Money 18, 17; Francis Wilson 21, 22; T. W. Keene 24. GRAND OPERA HOUSE (G. A. Eden, manager): R on Hill fully co. gave a good burlesque performance to fair attendance 8-10. Our Van 4 w fair 12-14; performance medium. Little Trilby 15-17; Rice and Barton's co. 19-21; The Electrician 22-24. ITES: Manager Eden, of the Grand, and Treasurer Ed Smith, of the Bantable, leave after this season, the former to take out a first-class comedy co. and Mr. Smith to enter successful business. Both gentlemen will be missed. Theed Stables in town with in Missouri. Frank C. Hamilton, the proprietor, is a former Syracusean.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager): In Old Kentucky 9 played a good audience; performance good. 8 Balls 14 was enjoyed by a fair audience. Performance satisfactory. Palmer Cor's Brownies 16, 17; Walter's Comedy co. (Eastern) 19 May 1. ITES: Paddhead Wilson, booked for 12, cancelled. James R. Waite, of popular grand amusement fame, and who besides being a resident of this city is also a member of Dray Crockett H. and L. Co. Wm. I. has presented the wheel club of that organization with a beautiful diamond medal, to be awarded to the winner of the city championship at the meet of Crockett's wheelmen on Memorial Day.

WARSAW.—LYVING OPERA HOUSE (E. E. Baker, manager): House dark.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Lockwood's Magnifico opened 6 and exhibited four days to fair and highly pleased audiences.

NORWICH.—CLARK OPERA HOUSE (L. S. Bennett, manager): House dark 12-17.

PONDIA.—Opera House (Isaac A. Ross, Jr., manager): House dark week of 12. Myra Collins Dramatic co. week of May 2.

OGDENBURG.—Opera House (Charles S. Hubbard, manager): Yale's Twelve Temptations 27.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Lewis Morrison in Faust 8; good business; performance fine. Thomas W. Keene 24; Yale's Twelve Temptations 20, Richard Reed May 4.

AUBURN.—SIXTH OPERA HOUSE (E. S. Newton, manager): The English Hand Bell Singers filled the house 2. The Kennedy Players opened a week's engagement to a crowded house 12.

PHRYTAR.—SUMMERS OPERA HOUSE (C. H. Shinn, manager): House dark.

ROSE.—WASHINGTON STREET OPERA HOUSE (Gorman and Roth, managers): Daniel Brown's Comedy co. week of 19. Other People's Money 22, Minstrels and Krimin (local talent) 20 May 1; Jim the Fiddler 23; My Friend from India 7. STAN'S OPERA HOUSE (James H. Seaton, manager): House dark. ITES: Frank Chapin, property man of Lincoln J. Carter's Tornado co., returned home 11.

LOCKPORT.—HOGAN OPERA HOUSE (Kawthron and Gardner, managers): Canary and Leander's Merry World delighted a small audience 9; splendid performance.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Kroy stock co. week of 12 to only fair business. Calmes of Hornady 21, by home talent. George Summers's stock co. week of 23.

BATH.—CARSON OPERA HOUSE (C. A. Shull, manager): Robbins's Little Trilby co. 12.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Harrison, manager): Walker Whitehead to light business 6. Emily Backus in A Divorce Cure 8; big house; splendid performance. Mrs. Williams co. 12 and week. Thomas Keene in Richard III. 22; Tessa Star 23; Hennessey Leroy in Other People's Money 24.

WAYLAND.—WHITMAN OPERA HOUSE (Weinhard Brothers, managers): May Smith Robbins in Little Trilby 21. A Broken Fortune, booked for 23, cancelled.

CONNER.—CITY THEATRE (Williams and Powers, managers): Walker Whitehead co. in Othello to small house 10; placed audience. Son's of Penn 20. ITES: Mr. Norman took Walker Whitehead's place during the performance of Othello here and made a good substitute.

GLOVERSVILLE.—KARSON OPERA HOUSE (A. L. Corvill, manager): The Brothers Byrne in The New 8 Balls to big business 6; performance better than ever. Hennessey Leroy in Other People's Money 12; Kennedy's Figures 19-22; Come Hallow 23.

ROCHESTERVILLE.—SHATTUCK OPERA HOUSE (S. Caswell, manager): A Tense Story 22.

HERKIM.—Opera House (Cooper and Head, managers): Clara Schuman Ladies' Orchestra 17; May Smith Robbins in Little Trilby 22; Auburn May 17.

PLATTBURG.—THEATRE (W. A. Downes, manager): Daniel Sully in O'Brien the Contractor 6, excellent performance to fine business. Hennessey Leroy in Other People's Money 9; satisfactory performance; business good. Hennessey and Tom Brock 22; Yale's Twelve Temptations 24.

WAVERLY.—Opera House (J. K. Murdock, manager): The Franchotropa 8-10 to small audience; good satisfaction. Myra's Himmeldin Comedy co. 19-21. Hennessey, Hypnotist 22.

SCHENECTADY.—VAN CUREN OPERA HOUSE (C. H. Schuch, manager): The Wizard of the Nile was sung by the Frank Daniels co. 9 to a large audience. While the principal parts were not up to last season the chorus was much stronger. The scenery and costumes were very rich, and Frank Daniels as the Wizard was as funny as ever. The Brothers Byrne presented 8 Balls to a good house 12. The performance was first-class and the specialties introduced were all new and finely presented. Louis Morrison, supported by an excellent co., appeared 14 in Faust to good business. The place was finely presented, Mr. Morrison's impersonation o

Musicals being exceedingly fine. The stage settings and scenery were beautiful, and the performance was all that could be desired. The Electrician 21; Padd's head Wilson 21.

**CHICAGO.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Daniel L. Ryan, return engagement, week of 12 to 17 to crowded house, first-class.

**LYONS.**—METROPOLITAN THEATRE (John Miller, manager): Mrs. Williams, co. 10, pleasing performance to fair house. F. C. Wyckoff's specialty was well received. Henry Le Roy 21.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): The Southern 21, presented 6 bells 5 before a fair house; on capable, costumes elegant and the special scenery beautiful. Grace Golden's Emma caught the house and she had to respond to numerous encores. Another Southern 21, Baby Malone and Thomas C. O'Leary's Pat O'Brien were received with much favor. My Friend from India 21; Padd's head Wilson 21.

**TRIO.**—GRAND OPERA HOUSE (S. M. Hickey, manager): H. S. Wood 19.21. LAMAR OPERA HOUSE (G. H. Hickey, manager): Water Whitford 9; poor house. The Wizard of the North 10, packed house. Humpty Dumpty in Other People's Money 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

**ROCHESTER.**—LYCUM THEATRE (A. E. Wolf, manager): Francis Wilson in Hair a King 19, 21; Thomas W. Kean 21; My Friend from India 21-23; Coon Opera House (George C. Corring, manager): Agnes Herndon 19-21. ACADEMY OF MUSIC (L. C. Cook, manager): The Boys of Kibbony 19-21. Local lodge of Elks' annual benefit occurs at the Lyceum 21 when My Friend from India will be presented.

**AMSTERDAM.**—OPERA HOUSE (George McClurg, manager): Wilbur Opera co. opened 12 in Mass. to good house. Living pictures but ever seen here. Don't Sully 12; Padd's head Wilson 21; Texas Street 21.

**MISSON.**—OPERA HOUSE: House dark.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Sherlock Smith, manager): The Wilbur Opera co., under the management of Maud Dashiell, closed a successful week's business 10, the S. R. O. sign being called into use. Co. presented Two Vagabonds, Martin, Macaroni, Grand Duchess, Martha, Fra Diavolo and Bohemian Girl. Not in Richardson was many friends by her connections work. Other people's money 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1000.

**JOHNSTOWN.**—GRAND OPERA HOUSE (John E. Barrett, manager): Other People's Money 20. Twelve Temptations May 3.—ITEM: A general overhauling of the Grand will occur during the summer.

**BINGHAMTON.**—GRAND OPERA HOUSE (J. P. E. Clark, manager): Daniel R. Ryan in repertoire closed a fairly successful four nights' engagement 7-10. Lewis Morrison presented Faust and Richelieu to large and enthusiastic houses 12, 14. Hamilton's co. of players in in Missions 16, 17, Agnes Herndon 23-25.—ITEM: Theatrical (A. A. Fenwick, manager): Al Reeves's Big Boy 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1000.

**OLBANY.**—OPERA HOUSE (Wagner and Reis, managers): House dark.—ACADEMY OF MUSIC (F. D. Leland, manager): House dark.

**CORNING.**—OPERA HOUSE (M. J. Sternberg, manager): House dark.

**CORTLAND.**—OPERA HOUSE (Warner Reed, manager): Little Fritz 14; light house; performance fair. Ro and Red 27.—ITEM: Maude Hillman co. rested here Holy Week.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Corey, manager): House dark.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred M. Taylor, manager): Wilton Lachy and Marie Walworth in Dr. Heigraff 10 gave an unusually good performance to very light business. Madame Sofia Scialchi delighted a fair audience with her concert 12. Lewis Morrison in Faust 16 for the fourth time pleased a large audience and was given a curtain call. Cora Payton 19-21.

**PINKILL-ON-HUDSON.**—ACADEMY OF MUSIC (A. M. David, manager): A Jay Circus 20 for Manager David's benefit.

**OLBANY FALLS.**—OPERA HOUSE (F. F. Fyfe, manager): Daniel Sully in O'Brien the Contractor 9 to a good audience; performance very satisfactory. Other People's Money 12 to a small audience; performance fair. Padd's head Wilson 19; Ed Rush's Excelsior 20.

**BALSTON SPA.**—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Daniel Sully 20.

## NORTH CAROLINA.

**RALPH.**—METROPOLITAN OPERA HOUSE (Geo. D. Moore, manager): Maryland P. ejectscope co. 12 and week.

**GOLDSBORO.**—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Maryland Projectscope co. week of 10. House dark 26-May 6. Buckler Stock co. week of 10.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloss, manager): Joseph Jeffe son in Rip Van Winkle 10 to a very large and enthusiastic audience. The receipts were the largest for any performance in many years. Mr. Jefferson was called before the curtain after each act, and made a speech, in which he recalled the fact that he had played before Wilmington audiences nearly a half century ago. He was once the lessee of the theatre here, and it was in this city that he began to make his reputation.

**GREENSBORO.**—ACADEMY OF MUSIC (W. J. Blackburn, manager): University of North Carolina Glee and Mandolin Club 20.—SUGART OPERA HOUSE (W. F. Spang, manager): House dark.

## NORTH DAKOTA.

**PARGO.**—OPERA HOUSE (C. P. Walker, manager): John Griffin in Richard III 12; James A. Herne's Shore Acres 14; Fanny Rice Bu. in the French Ball and A Flower Girl of Paris 15, 16; Shaft No. 2, 29.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): The entertainment by local talent for the benefit of V. M. C. A. drew a crowded house 9; performance well received. James A. Herne's Shore Acres 12; Giffith's Faust 19; Fanny Rice in At the French Ball 21.

**JAMESTOWN.**—OPERA HOUSE (E. P. Wells, manager): H. use dark.

**GRAPTON.**—OPERA HOUSE (W. W. Robertson, manager): House dark.

## OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Flints opened a three-nights' engagement to fair business 13.—PARK THEATRE (Harry E. Feicht, manager): Darkest America to good business 9-10. The performance was much better than that given by the same co. last season; good satisfaction. The performance includes some fair specialties, which gave indifferent satisfaction.—MEMORIAL HALL (Soldiers' Home): Gorton's Minstrels 6; crowded house, and was richly enjoyed. Katie Rousey and her co. pleased a good audience 8.—ITEM: Al G. Field dooped in on Darkest America and John W. Vogel 6. He is much pleased with the success attending his enterprise under the pilotship of Mr. Vogel.—Mr. and Mrs. John Bryant, who were injured at the Phillips House fire 5, are now doing as well as can be expected at the Deaconess Hospital.

Mr. Bryant, whose life was despaired of, may ultimately recover.—R. Watkins Mills, the great English basso, who has been the guest of musical friends here for several days, left for Cincinnati 12.—J. R. McCormick, doing the advance work of a Contented Woman, was in the city 11. His geniality and scholarly attainments certainly adapt him for work of this kind, and he did not leave our city without adding some friends to his long list.—Manager Feicht was in Cincinnati 10 attending a performance of The Mandarin.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boda, manager): The Goisha drew large houses 8-10, and gave satisfaction. Dorothy Norton's voice was never heard to better advantage 8.—ITEM: Al G. Field dooped in once. Charles Swain and Mark Smith, especially the former, did some good comedy work.—PEOPLE'S THEATRE (S. W. Brady, manager): Peck's Bad Boy opened to big house 11, which continued fair the rest

of the engagement, which closed 14. Sheridan and Flynn 23-24.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): Al G. Field's Minstrels 10; crowded house; performance excellent. The Dazzler 13 fair business; light house. Nellie McHenry in A Night in New York 12. The Old Homestead 20; Stuart E. Bonn 21; Frost and Fanshawe May 3 in repertoire.—ITEM: John McCarthy and wife, vaudeville artists, have purchased a beautiful site on the shore of Long Lake, five miles south of Akron, and are going to erect a summer residence, and they will be at home to their friends during the sultry weather.—Al G. Field's Minstrels closed a very successful season here 10. Their season opened Aug. 10, 1896, at Newark, O. Since that time the co. has traveled 10,125 miles through twenty-eight different States, the 1 agent jump being 537 miles from Baltimore, Md., to Columbus, O. Having their own train, travel is made easy for the members. There were fifty people in the co., sixteen of them having been more or less on an accident during the season. Mr. Field has now been in the show business twenty years, eleven years of which he has had his own minstrel co. The best of feeling exists at all times between himself and his employees, and his popularity and that of his co. is no better shown than by the great number of E. K. socials.

**COLUMBUS.**—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): De Pasquall Opera co. presented Cavalier Rusticus, third act of Martha, and fourth of Flotadora to good house 12, co. good; performance well received. John Drew 15. The Mandarin 18, 17; Stuart E. Bonn 19.—ITEM: GREAT STREET THEATRE (Alfred Ovens, manager): Morris Smith gave their clever equi entertainment to big houses 5-10. The Old Homestead 17.—ITEM: May Baker, late of the Evangelical co., has joined the Wilbur Opera co. as prima donna.

**HAMILTON.**—GLOBE OPERA HOUSE (Conner and Smith, managers): The Flints to poor houses 5-10.

**CHILLICOTHE.**—MASONIC OPERA HOUSE (E. S. R. Hanks, manager): The Dazzler 5; fair business. N. C. Hanks co. 20.

**NEW LEXINGTON.**—SMITH'S OPERA HOUSE (T. J. Smith, manager): The Vaucrope 6, 7; small audience; fair satisfaction. Louise Mason (local) in musical comedies 10; very large audience. W. E. Watson in O'Hooligan's Wedding 19.

**COSHOCTON.**—OPERA HOUSE (Miller and Robinson, managers): Mrs. Jarley's Waxworks (local) 6 to medium house. Mozart Symphony Club of New York 16.

**MT. VERNON.**—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Nellie McHenry in A Night in New York drew a large house 9.

**CAMBRIDGE.**—HAMMOND OPERA HOUSE (R. Hammond, manager): Fettes Comedians three nights am. matinee commencing 8, very poor business; performance fair. Dances Clark's Female Minstrels gave a disappointing performance 12.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. G. times, manager): Lem, hypnotist, week of 5; poor business. Simon's Comedy 18 and week. Side Tracked 20; Robinson's Circus 23.—ITEM: James Gilbert, Elmer Frisby, Monk Ellis, and James Dupre left 13 for Tyrone, Pa., to join Washburn's Circus band.—John Kah left 12 for Geneva, O., to join Walter Main's Circus band.

**NORWALK.**—GARDNER MUSIC HALL (L. C. Bradley, manager): Joshua Jarvis 21, by home talent.

**FREMONT.**—OPERA HOUSE (Meim and Haynes, managers): Thomas W. Keene in Richard III 8; fair house; best of satisfaction. House dark 19-21.

**NAPOLEON.**—RINK OPERA HOUSE (J. L. Haller, manager): Magnifico 5; good business; audiences well pleased. House dark week of 26.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Gorton's Minstrels 9; good house; creditable performance.

**ELVIRA.**—OPERA HOUSE (W. H. Park, manager): Atkinson's Peck's Bad Boy 10; Brice Concert co. 20.—ITEM: Katie Emmett, booked for March 20, canceled.

**CANAL DOVER.**—BIG 4 OPERA HOUSE (Belier and Cox, managers): The Dazzler 12; good house; fine performance; hogan Stock co. 19-17.

**ADA.**—WHITEHEAD THEATRE (O. H. Goldsmith, manager): Morrison's Faust gave a fine performance to a large and pleased audience 6. Shore Acres 29.





## TELEGRAPHIC NEWS

CHICAGO.

The Grisha and John Hare Well Received—  
"Biff" Hall's Professional Chat.

(Special to The Mirror.)

CHICAGO, April 19.

While I am an American to the backbone, there are times when I am impressed with the superiority of our English cousins in certain lines of stage business. This was impressed upon me, for instance, when I heard The Grisha, at the Columbia the other night, for the first time. My American friend E. Evangelina Rice, who is a member of putting up choruses that are not to look upon, but when he, even he, reaches the main end of a chorus, he falls down lamentably. Right here is where the English people beat him. Queen Victoria seems to raise a crop of swaggers young fellows who are genteel and who do not fall over their own three-dollar shoes. They look and act like gentlemen, and that is more than I can consistently say for American chorus men. The bright young Englishmen are the life of The Grisha. Of course Dorothy Morton is clever, and her excellent singing helps to dispel the idea that she is a trifle too seriously for the role of O'Hara. And Louise Pauline gracefully recalls the light opera days gone by. But "the boys" made the hit with me in The Grisha. They are hearty and genuine. And The Grisha is one of the few entertainments recently seen here that is really worth a dollar and a half. Violent Flayed is worth a dollar of that, too. She's a little Corby dress and the only funny Englishman I have seen since Florence Gordon (Mrs. Abbey). And our old friend Marco Sisti! Why didn't some one tell him long ago that he was a comedian? It would have been money in his blouse. Swish, too, is funny as the eccentric Chinaman, and, all in all, the Grisha is a winner here. It has had great success, and its second week this fall to rival its first. Margaret Mather follows in Columbia.

I will once more wear the Union Jack in the interest of John Hare, who is delighting large audiences at Hoadley's. He made many new friends in The Hoadley House, and when he appeared Thursday night at Hoadley's, he was capital. His performance was a wonder. To-night he opened his second and last week with his delightful interpretation of Benjamin Goldsch in A Pair of Spectacles, together with a new one-act play, called When George the Fourth was King. During the week George will be repeated, and another short play, Sir Parnum, by J. Z. Angell, will be seen for the first time on Wednesday week. Mr. Hare and his company will sail for England.

Mr. Sisti has made a decided hit at the Grand Opera House in George Broadhurst's comedy, The Speculator, which entered upon its second and last week here last evening. The star is well supported.

The old "light" are still coming to us in vanderbilt. At Hoadley's this week, where the stock company is giving Uncle Tom's Cabin, Eugene O'Hara is presenting McKee Rankin's hit, After the French Ball. At the Schiller-Jacobs Yonkers and Bobby Gayler are entertaining; Monte Vichon is at the Haymarket, and Billy Emerson is at the new Galaxy.

The Lilliputians are always a great card here, and at McVicker's they are doing a great business. Their second week opened last night, and The Merry Tramps had a big house.

This is the last week of the great Ringling Brothers' show at Tattersall's, and large crowds are enjoying the first circus of the season. Next week they go under the big tent. We have never seen a better circus here.

On next Thursday afternoon, at McVicker's, that splendid institution, the Actors' Fund, will benefit. Seabrooke, the Lilliputians, John Hare, and The Grisha people will appear, as well as the ever-ready volunteers from the vanderbilt house.

McKee Rankin and that splendid actress, Nancy O'Neill, had two big houses yesterday at the Alhambra in the interesting play, True to Life.

Over at the Lincoln yesterday the North-Siders were entertained by Too Much Johnson, while the East-Siders crowded the Academy of Music to see Joseph J. Dowling in Nobody's Claim.

Our old friend, John Drew, will follow Mr. Hare at Hoadley's opening there on April 26 in Reckless, which we have not seen here as yet.

On June 7 Manager Kohl is to put on light opera at popular prices at the Chicago Opera House, the McCull Opera company being the card. Milton Abner, Stanley Felch, Louise Royce, Christine Blessing and Robert Dunbar will sing and William Francis will be director.

My friend, "Punch" Wheeler, the long jumper, is now heard from in New York. He has a map of his road on the back of his cards and he writes me: "Peter Daily and Charlie Ross looked at this map and Dalley said it was a great scheme as it made the jumps look shorter. Ross asked me if the fare was the same as on larger maps." Under another date Mr. Wheeler writes as follows: "A friend of ours here has opened a second-hand florist shop and sells bouquets to dudes at cut rates. He has several good night men, who pick them out of graveyards."

F. J. Shanley, otherwise "Symphony Jones," of Lowell, Mass., sends the name of Dot Beaux for the soubrette album. It is entitled to a place.

These are pretty hard times. I had a letter from an agent the other day who is trying to beat an accident insurance company. He will get \$300 for the loss of an eye and he is getting his nerve up to the sticking point. I don't see how he can lose.

WASHINGTON.

Opera, Tragedy, and Farce—Bills of the Week  
—Summer Plans—News.

(Special to The Mirror.)

WASHINGTON, April 19.

The commencement of the Spring and Summer season by the Castle Square Opera company to-night at the Lafayette Square was attended by an audience that completely filled the theatre. It was a success in every way. The company is an excellent one, strong in principals, with a telling and effective chorus of large numbers. The Gypsy Baron was the operatic presentation, and Thomas H. Persse as Barnaky, William Wolf as Zuppan, William Schuster as Carnero, Melville Stuart as Count Hominy, Reginald Roberts as Ottokar, Albert Juhre as Jozv Joseph Weissener as Pali, Annie Lichter as Saffi, Lizzie MacNichol as Gypa, Alice Judson as Arvena, and Gertrude Rutledge as Mirabella rendered each role in a manner that left nothing to be desired. The complete attention to the mounting and detail of the presentation elicited strong

words of praise. The Queen's Lace Handkerchief will be given next week.

Digby Bell and Laura Joyce Bell in Hoyt's A Midnight Bell drew a first-class house to the New National, where the capital production again met with much favor. Digby Bell's Deacon Tidd and the splendor of Laura Joyce Bell were admirable in delineation. A strong support filled the remaining characters in a manner that they ought to be placed. The Hoadley House will be given during the latter half of the week. Frederick Wilson next for a return visit.

Walter Whitcomb, the tragedian, made his first appearance in Washington to-night at the New Columbia, presenting Hamlet in a large audience. Harriet Patton, a talented Washingtonian, played Lavinia with fine distinction. Richardson, Marchant of Venetia and Othello will be given during the engagement. Daniel Frankman's Lyceum Theatre stock company will follow in The First Gentleman of Europe and The May Flower.

Edward Harrigan in Old Lavender drew excellent attendance on his opening at the Academy of Music. This was Mr. Harrigan's first appearance in this city in seven years and his welcome was a hearty and substantial one. The play was finely rendered. But Haverly and Laura Niggar in A Trip to Chinatown comes next.

Barton Key's Kodak Comic Opera, Baroque and Vandyke company opened to a large attendance at Korman and Kile's Grand Opera House, presenting the opera, The Spectre Knight, Charles Squire of Home, and The Rose of Aragon. The capable company includes Edith Howe, Edith De France, Charles J. Campbell, Seth Crane, and Fred Frost. The vanderbilt portion of the bill continues George E. Proctor and Walter Howe in That Girl from Hoboken, and Louise Hamilton and Bert Clark in A Fool's Chink.

Whitcomb's Elton Family Theatre, after a week of darkness, has on the drawing card J. E. Tade in Killarney and the Riders, commencing this afternoon and night to two large and well-placed audiences.

Harry Martin's Twentieth Century Males in a return date at Korman's Lyceum Theatre proves its strong drawing power by packing the theatre to the doors. Jernon's Black Creek Baroque company comes next.

Assurance of comedy will begin at the Columbia May 17 for which the company is now forming. William Bang of W. H. Crane's company, and a great favorite here, has signed. Many improvements for comfort of the audience are being devised. An ice plant for cooling purposes during the heated period is now under construction in the cellar. A large fountain constantly playing ice cold water will be a feature of the lobby.

Adelaide Sawyer, who doubled the role of Dyalis Sile and Mrs. Major Campbell in A Texas Star, was taken ill Tuesday and unable to appear, which necessitated quick work on the part of Manager Shambert to fill the vacancies. Katherine Lawrence, a sister of Tim Murphy, who had played the part of Mrs. Major Campbell, was instantly engaged, and the part of Dyalis Sile was given to a young Washingtonian, Maudie Abbott, who had previously only figured in work of an amateur character. Miss Abbott's professional debut, after but three hours' coaching, was a pronounced success. Miss Sawyer recovered sufficiently to appear at the closing performance.

Oiga Matherns presented one act each of Carmen, From Paris, Danes and Camille for her concluding performance at the Lafayette Square, Saturday night.

D. F. Hannon, who was for three years with the Grand Opera company during the run of Gypsy Baron and King's Ford, for several seasons business manager of opera at Schiller's Park, Milwaukee, and at one time manager of the Diction Opera company at the Grand Opera House in this city, will be the resident manager of The Castle Square Opera company during their stay.

Charles H. Hopper while here was the recipient of a silver mounted umbrella from Barney Reynolds, inscribed "Kramer to Chalmers."

Tim Murphy having closed his season in Old Innocence was home for a few days last week. He will fill vanderbilt dates, commencing to day in Pittsburgh, assisted by Dorothy Sherrard, in his sketch, Mr. Henry Hypnotized. Mr. Murphy has time booked over the Hopkins and Keith circuits.

Jack D. Boering, formerly of The Sells, Ringling, Main, and Robinson's Shows, is now foreman of the Rife and Housick Mill Posting Company of this city.

George M. Hale, connected with the Lafayette Square in the past, is now treasurer of the Third Avenue Theatre, New York.

For the first time in four years there will be no Summer comedy season at the New National Theatre.

A concert in aid of the Cuban Hospital Fund at the Columbia, Sunday night, netted a good sum.

JOHN T. WARD.

BALTIMORE.

Heartcase—The Prisoner of Zenda—Opening  
of the Auditorium Music Hall.

(Special to The Mirror.)

BALTIMORE, April 19.

There is a distinct reaction perceptible this evening in our theatregoing public. A joyful willingness to throw off the restraint of Lent has caused all the theatres to be crowded with jubilant audiences. Henry Miller, whom we know so well, and admire so much, comes to us flushed with the triumphs of Heartcase, and Ford's Grand Opera House is filled this evening with the fashion and culture of our city. The performance was all that has been claimed for it, and must ever remain a delightful recollection to those who witnessed it. Mr. Miller is surrounded by a splendid company, and the comedy is beautifully mounted. The cast includes Louise Thorndyke Boucault, Grace Kimball, Nanette Constock, Josephine Lovett, John T. Sullivan, Frank Barwick, Leslie Allen, Max Fignman, E. D. Lyons, F. Adams, Lloyd Carleton, Richard Ridgely, and Frank Beaman. Next week, A Midnight Bell, with Digby Bell and Laura Joyce in the leading roles, is the attraction.

Those who failed to see Anthony Hope's Prisoner of Zenda when it was produced here last season will certainly go this week to the Academy of Music, where Daniel Frohman's excellent company are giving it a splendid production. The book and the play have been so much discussed that the Academy will undoubtedly do a fine business this week. Of course, Mr. Sothara's magnetic personality is missing, but it is only because we have so identified him with the play, as the presentation is an excellent one. The company includes Isabel Irving, Maudie Odell, Arthur Elliott, Vaughn Glaser, Maryvyn Dallas, Benjamin Monteth, Howard Gould, Walter S. Hale, Robert F. McClannin, John Findlay, R. J. Dutasta, and Grace Reak.

Henry C. Miner's production of Hal Reid's interesting tale of life in the hills of Arkansas, en-

titled Hovan Heart, is the attraction at the Holiday Street Theatre. The cast is a very good one, and includes James R. Armstrong and Bertha Belle Westbrook. The scenery and properties are fully equal to the demands of the play. Next week Joe Ott will be seen in The Star Gazer.

This is the inaugural week of the Summer season at the Auditorium Music Hall, and Manager Korman to day opened his new roof-garden, which should prove quite an attraction to our amusement-loving people. In the Music Hall Bob Hilliard presents The Little Girl, Kara Kendall does a monologue, Josephine Sabal sings new songs, and a long offie bill follows. On the roof the Maryland State Band discourses the latest music. There is a dancing pavilion, billiard room and cafe connected with the roof-garden. Barton Key's Kodak Opera company is scheduled next week in conjunction with some well known vanderbilt artists.

Firm and Shickler's New City Sports are entertaining the guests of Korman's Memorial Theatre. Next week they will give way to The White Creek company.

To-morrow afternoon the Castle Square Opera company will give a special matinee at the Academy of Music for the benefit of the Society for the prevention of Cruelty to Animals. The Gypsy Baron will be the opera produced and the performance is looked forward to with considerable interest.

Mabel Florence Ford, the accomplished daughter of Manager Charles E. Ford, will be married next Wednesday evening, 21, to Percy C. Duman at Emmanuel Church. After the ceremony, a reception will be held at the Hotel Revere.

During the Spring season of comic opera at Ford's Manager Ford will convert the Opera House into a beautiful resort for warm weather entertainment. Refreshments will be served during or between the acts, promenades will be arranged, and the orchestra will render popular music during the interludes. The price of seats will be arranged to come within the reach of all. The season is designed to continue for five weeks, with a change of opera each week by the Lyric Opera company. The opening production will be Felts.

Digby Bell and the baseball season both open about the same time. Manager George W. Rife has been compelled to treat himself to a new buggy. His horse ran away last week and demolished the old one. Luckily George was not in it at the time.

HAROLD RUTLEDGE.

PHILADELPHIA.

The Lyceum Theatre Stock Company—The  
New Opera, 1899—At Piney Ridge—Gossip.

(Special to The Mirror.)

PHILADELPHIA, April 19.

Holy Week was a terror. In my experience of many years I have never seen business so light. The Easter attractions are a complete change at every place of amusement, and the prospects are brighter, but the season is practically over, and in the next four weeks one after another of the theatres will announce their closing.

The Lyceum Theatre Stock company inaugurated its traveling tour this evening at the Broad Street Theatre for one week, presenting The First Gentleman of Europe for the evening, and The Mayflower for two matinees. Julia Warlowe and Robert Taber will follow on April 21, for two weeks, opening with For Some Prince Charlie.

The Fifth Avenue Opera company, under W. B. Seashind's direction, opened its engagement at the Chestnut Street Theatre to-night with a distinct novelty called 1890, a comic opera by Herman Lee Koenig, music by Eduard Holst. The piece principally anticipates the developments of a century hence. The three acts are laid in and about a co-educational institution. Man occupies second place. Advanced ideas are the rule. Women are foremost in athletics and scientific discovery. Pacher, a bogus Chicago millionaire, and his valet are the chief comic personages. Pacher makes his entrance on a flying machine, pursued by a jealous and fiery Spanish Countess, who is chasing his imaginary fortune. Madame Brent, astronomer of the college, has opened communication with Mars, whose king and retinue pay the earth a visit, and as a simple and primitive people are astounded at the extraordinary features of twentieth century mundane civilization. Mingled with and running through the comic and futuristic incidents there is a pretty sentimental plot in which the two daughters of Madame Brent are concerned. Novelties and surprises—possible in a fancy of this kind—abound. The scenery, by Phylot and Parker, is original and the costumes are superb. The cast is strong, including Edwin Stevens, Mathilde Cotterell, Rita Carlita, Alice Holbrook, Genevieve Reynolds, Alma Strong, Charles Butler, Hugh Chivers, Sydney De Gray, Camm Mauvel, and Herbert Carr. The chorus is large, and Herbert Cippes has directed the opera skillfully.

The opera scored a hit, and had a crowded house despite strong counter attractions. N. A. Cantin, Alice Holbrook, Edwin Stevens, Mathilde Cotterell and Hugh Chivers all have good parts and all won favor.

The Chestnut Street Opera House is crowded to-night by the friends of the Mask and Wig Club, of the University of Pennsylvania, who are presenting their annual burlesque, this year written by Harry Paulson, and entitled Very Little Red Riding Hood, which is produced with entirely new costumes and fine scenery. The entire cast is made up of students who burlesque everything of note that has been prominent during the season, and do it cleverly and successfully. The audience is composed of society people. Ada Rohan and Daly's company, with a nightly change of programme, is announced for the week of 26.

At Piney Ridge, David Higgins's pretty and romantic drama, depicting the patrons of the Walnut Street Theatre. The play is a sympathetic and sweet story of Southern life, and was received this evening with great applause. At Piney Ridge will close its season in this city on April 21. It would be good for a few weeks' run were it not for the lateness of the season. For week of April 26, The Good Mr. Best.

Robert Mantell holds the week at the Park Theatre with the Cordean Brothers and Montana, each for three nights. He is supported by Charlotte Behrens and a well selected company, and carries a complete scenic equipment and costumes that are rich and artistically correct. Robert Mantell has always been a favorite in this city and under the management of the popular M. W. Hanley is increasing in favor. Lewis Morrison, supported by Florence Roberts, White Whitlsey and a good company in Faust, comes on April 26; Odell Williams in The Alderman, week of May 5, which closes the season.

The Shakespearean Dramatic Festival which will be held during the week of April 26, at the Academy of Music, for the benefit of the Teachers' Annuity Aid Association, have engaged Robert Mantell, Creston Clarke, Adelaide

Prince, Frederick Ward, and Minna Gale-Haynes, who will appear in a nightly change of programme.

The Castle Square Opera company at the Grand Opera House received an ovation at the special Easter matinee and this evening, the attraction being Willard Spencer's charming and popular opera, Princess Bernia, with the original scenery, costumes and effects. The cast presents Edith Mason as Bernia, Joseph Greenfelder in his original creation of Pompeio, Octavio Barbe, a new member of the company, as Kitty Clover; Oscar Girard, an original but new creation as Schirripa, Raymond Hitchcock as Salvador, Arthur Woolley as Captain Tarpsulin, Frank Woolley as Costantini, William G. Stewart as Roy Sterling, Frank Ramsey as Captain Surf, and Harry Morton as the Lieutenant. Princess Bernia will be retained for a second week; the entire house is sold out for balance of this week.

John McGhie is the musical director of the Castle Square Opera company which inaugurated their season to-night at the Lafayette Square Opera House in Washington with the Gypsy Baron. The Baltimore season at the Academy of Music will open on April 29, instead of May 2, with Sig. Morrell as musical director.

The Merry World is at Gilman's Auditorium this week, and as usual attracts large patronage. It is a clever burlesque on Trilby, Rob Roy, Lili in Trooper, Miss Gaea, etc., by an excellent company which includes Louise Dempsey, Benjamin F. Grissell, Vivian Peter, Charles Postelle, Leslie Snow, Harry Stanley, Eva Tanguay and the premier danseuse, Katharine Bartha. Little Christ-trooper has been canceled for the week of April 26. Tony Pastor will open here on May 2.

Americans Abroad, by special arrangement with Daniel Frohman, is being presented this evening by the stock company of the Grand Avenue Theatre, which equals the original cast that played in this city several seasons ago and was so highly praised by the public and press. Daly's comedy, Nancy and Co., with Amy Lee in the leading role, is in rehearsal for week of April 26.

A Trip to Chinatown, with Laura Niggar, Burt Haverly, and a clever troupe of comedians and specialists, form a good card this week at the People's Theatre, and is rendered with up-to-date music and original scenery. Dan McCarthy in Dear Irish Home will follow for the week of April 26.

Oliver and Kate Byron in two plays, The Ups and Downs of Life and The Turn of the Tide, each for three nights, are the attractions for the week at the National Theatre. For Saturday evening the strongest acts of both plays are announced as a special programme. The Girl I Left Behind Me will come on April 26 for a week.

The War of Wealth, played by the stock company at Forepaugh's Theatre, forms an excellent attraction for the week.

Paul Cavanaugh, the young aspirant for star honors, will make his first appearance in this city for the week of April 26. He is supported by the sterling actor, John A. Lane, in The Three Guardsmen.

The Standard Theatre will close its season this week, and for the final attraction has Dan McCarthy in The Dear Irish Home. New York Hebrew Opera company will open here May 7 for three weeks.

Dumont's Minstrels will close their season at the Eleventh Street Opera House on April 24. They have done fairly well throughout the season, and after paying all their expenses will have money to their credit.

Forepaugh and Sells Brothers' Circus is coming on April 28 for one week at the old Athletic Grounds.

Max Arnold, the blind comedian, has many volunteers for his benefit at the Chestnut Street Theatre, on April 23.

Damrosch's Opera company will give twenty performances at the Academy of Music between Nov. 29, 1897, and Jan. 15, 1898. The guarantee fund of last season has been repeated, but on a larger scale, which insures in advance the sale of all the boxes.

The great Saenger Halle at Fottal Square, to be opened on June 21 by the singing societies, is already completed, and is an immense structure, which will attract many visitors.

George R. Allison, treasurer, announces his annual benefit at the Chestnut Street Theatre April 26.

Willard Spencer is busy at his home in this city completing a new opera as yet unnamed.

The Park Theatre will be sold at public auction on May 20.

James B. Gentry, the murderer of Madge York, is sentenced to be hung at Moyamensing Prison, in this city, April 23. The Governor of the State has refused to grant a respite, and Gentry's counsel, as a last resort, has appealed to the Board of Pardons for a commutation of sentence to imprisonment for life. The matter must be decided in the next two days.

S. FERNBERGER.

BOSTON.

Production of a New Opera—Other Theatrical  
Events at the Hub—Benton's Gossip.

(Special to The Mirror.)

BOSTON, April 19.

All the theatres in Boston gave a special matinee to-day in honor of Patriot's Day, but as this holiday is one considered sacred to the unlimbering of bicycles, attendance suffered. It was made up in the evening, and every house in the city was thronged to the doors.

The most interesting event of the day was the production of Max Hirschfeld's new opera, Au Clair de la Lune, which was given with the following cast:

Liane	Clara Lane and Carrie Evans
Oliver	Matthe Belle Ladd
Marius	Marie Ladd
Captain Bertrand	J. K. Murray
Francis	W. H. Clarke
Robert	Archib Macdonald
Corporal	John Reed

The action of the story takes place near Marseilles and the period is about 182. The curtain rises on a short prologue, the scene representing a lighthouse on the seashore while a furious storm is raging. Marius, a dissolute young dragon, who has been ensnared by the wiles of an actress (Liane), in a moment of jealousy has engaged in a quarrel with and caused the death of a rival. At the opening of the scene he staggers on, an outcast and fugitive from justice, and sinks exhausted at the base of the lighthouse. His cries for help are answered by the light-house keeper, Francis, and his sister, Olive. Weak and helpless, he confides to them the secret of his crime and implores their aid. The lighthouse keeper hesitates; the sister, with a woman's pity, intercedes, and the pair receive the outcast into their home. Captain Bertrand (Marius's superior officer), also an unsuccessful rival of Marius for the affections of Liane, seeing the double opportunity of doing his duty and removing his more successful competitor for Liane's favor, arrives upon the scene with his command in pursuit of Marius, but is put upon

a false scent by the brother and sister in order to shield the criminal.

An interval of twelve months is supposed to have elapsed between the prologue and the first act, the action of which passes at the light-house and rocky shore during a Summer evening. Marius has, in the interim, married the girl of the lighthouse, and, by taking her brother's place as keeper, has disguised his identity, his crime having apparently been forgotten, while the brother has retired to a neighboring monastery. Marius is heard of the stage, as the curtain rises, singing "Au Clair de la Lune," a reminiscence of his former gay life, which incenses his wife Olive, and a quarrel ensues. They separate, Marius going into the lighthouse and Olive to the confessional. A gay boating party arrives upon the scene as the moon is rising. Liane, her attendant admirer, Captain Bertrand, and companions are singing their favorite chansonette "Au Clair de la Lune," well known to Marius, who answers from the lighthouse. Liane recognizing his voice dismisses her party to obtain an interview with him. By a woman's wiles she extracts from him a promise to return to her and rejoins her companions. The brother, Francois, returns with Olive, to whom he is known only as a monk, to reconcile husband and wife. He is incensed at the base ingratitude of Marius, who turns a deaf ear to all entreaties and leaves them. The dramatic oath of vengeance of the brother and sister ends the act.

An interval of a few weeks occurs between the first and second acts, the scene of the latter being in a hotel suite in a small mountain town near Marsellia, to which the lovers have fled and where they are in hiding. Liane has quickly tired of Marius, who is now, to her, an object of fear as well as aversion. She communicates with his old rival and pursuer, Captain Bertrand, and, in an impressive scene, reveals the secret that he is her present lover, and the murderer of a former rival, in one and the same man. The officer is quick to act. Guardsmen are stationed in hiding, with orders to fire at the word of command, and the culprit unconsciously enters the trap. He urges instant flight. Liane refuses, and the pair are interrupted by the appearance of the deserted wife and her brother. Enraged by the appeals of Olive and the threats of Francois he strikes at the brother, but kills his wife. Captain Bertrand appears; the wretched murderer sees in a moment that he has been betrayed by the woman who has caused his ruin, and, as he attempts her life, the command is given, and Marius falls, while the gay Captain escorts Liane from the scene as the refrain of "Au Clair de la Lune" is heard in the distance, sung by a party of merry-makers, leaving the silent actors in the tragedy with Francois the solitary mourner.

In his musical setting Mr. Hirschfeld has made use of the old French chansonette "Au Clair de la Lune," and the work, therefore, is given this name. The book other than its lyrics, is from the pen of Mr. Hirschfeld, who is indebted for certain suggestions in his outline to a sketch by Richard Voss, the German writer.

The opera season at the Castle Square will close next week with revivals of Carmen, Orléans, The Bohemian Girl, Faust, and The Children of Normandy.

This is the last week of Julia Marlowe and Robert Taber at the Hollis Street Theatre, and a varied programme has been made up consisting of all the pieces in the repertoire of these stars, and the engagement will be brought to a brilliant conclusion.

The Sporting Duchess is back in Boston this week, playing at the Boston. The chief change of cast since the last engagement in Boston presents Rose Coghlan in the title character. Eliza Proctor Otis as Mrs. Darville continued to take the artistic honors of the performance.

This is the last week of Sol Smith Russell's successful play at the Tremont, where the business has been so large that the house has been sold out at almost every performance thus far. A Bachelor's Romance gives Mr. Russell unlimited opportunity for his droll work.

One of the plays to have a rehearsal in Boston this season is A Lion's Heart, which now comes back to the Columbia. Carl A. Haeberlin and his wife continue in the leading parts of this melodrama, which was a conspicuous success at the Bowdoin Square last Fall, and the supporting company is practically unchanged.

Joseph Murphy opened a fortnight's stay at the Bowdoin Square last evening, and I will be willing to bet that the receipts for the fortnight will compare favorably with any period of the entire season.

Only one week after this remains for Secret Service at the Museum. A change in cast was made to-day. Henry Woodruff assumed the part of young Wilfred Varney, which he is to play during the London engagement. Quite a number of changes have been made in the first act of the piece in preparation for the London engagement. A new scene between Captain Thomas and Old Jonas has been introduced. It explains the former's position earlier in the play. Additions have been made to the part of Miss Kittredge, so that Ethel Barrymore, who will play it in London, will have more to do. A Stranger in New York still continues at the Park, and the new business which has been added to it since the opening of the run has made the piece brighter than ever. I understand that the run is to be limited because a new musical comedy called The Laundry Girl will have its first production in America at this house May 18.

Papinta is the star of the week at Keith's. Mr. and Mrs. A. C. Sidman are also there. The Great Metropolis is the drama of the week at the Grand Opera House. Nobody's Claim is the play which Katherine Robt will make her re-entrance at the New Grand. Judge Morton, of the Suffolk Supreme Court, has decided against the claim of Adah Richmond that she is the widow of John Stetson.

Charles Pettus, administrator of the estate of the late John Stetson, Jr., tells me that it has been decided by agreement between the two parties to divide the estate between Mrs. Stokes and John Stetson, Sr., on the basis of 55 per cent. to the former and 45 per cent. to the latter.

Georgia Calne retired from the cast of Lost, Strayed or Stolen the last day of its engagement at the Boston and assumed the leading part in John McNally's new piece, The Good Mr. Best, which was produced at Brockton on Saturday.

E. S. Willard hopes to produce Tom Pinch when he comes to the Tremont for his farewell engagement.

Julia Marlowe will probably make A Winter Tale her next Shakespearean revival.

Fanny Davenport's farewell to the Sardon dramas will be made at the Boston next week.

The Good Mr. Best company had its final rehearsals at the Boston Museum.

Henry Woodruff would play out the entire remainder of the season at the Museum, but he is already booked for the Hasty Pudding theatricals and he could not give that up.

A Hebrew production of Hamlet is to be made at the Columbia next month. This will be by the company from the Windsor Theatre, New York.

### ST. LOUIS.

#### Summer Resort Plans—A Ticket Sharper in Jail—Bills of the Week.

(Special to The Mirror.)

St. Louis, April 19.

John Drew presented Rosemary at the Century Theatre to-night. He is assisted by Men Adams, Daniel Hartman, Arthur Byrnes, Harry Harwood, Ethel Barrymore, and others.

Eugenie Blair opened at the Olympic Theatre last night in The Immigrant. The repertoire for the week includes Camille, Mercy Merrick, East Lynne, and Jane Eyre.

The Heart of Chicago began an engagement at Havill's yesterday afternoon. It is a most startling melodrama, and the company is a good one.

Hopkins's Grand Opera House did its usual phenomenal business all day yesterday, when the stock company gave a five performance of Man and Woman.

Anna Eva Fay commences her second week at the Fourteenth Street Theatre last night, and continued to give her success of yesterday. Earlier in the season she played to such large business that she was obliged to play a return engagement.

Johnstone Bennett will be one of the special features of the benefit tendered to treasurer Arthur Gossett at the Magna April 25.

Manager Charles P. Salisbury, of Hopkins's, probably will be tendered an early benefit by his friends. Manager Frank McHenry, of Thiel's Grand Opera House, for his Summer season he will have the Castle Square Opera company of Boston, and they will open about the first of June. The company will include Faiman Dlard, Clara Lane, Faine Clark, J. E. Murray, and Mattie Bell Ladd.

Koerner's Garden is being rapidly put in shape for the Summer season of light opera. Among those already signed are Anna Rogers and Charles Bennett.

Gilbert Gregory, of the Gay New York, joined A Baggage Check yesterday, in Gay New York having closed season here Saturday night.

Colonel John D. Stephens arrived in the city Saturday and will remain until to-morrow looking after his interests here.

Richard Baker, of the Hopkins Stock company, received a telegram Tuesday telling him of the death in Detroit of his mother. He left at once to attend her funeral.

Another Summer resort will be opened the second Sunday in May. It is located at Grand Avenue and Herbert Street, and will be under the management of J. W. Ries, superintendent of the St. Louis Bill Posting Company. There will be vaudeville attractions and Colonel J. D. Hopkins will hook the people. It is also reported that the Union Trust Roof-Garden will be open again this season, high-class vaudeville or band concerts being given nightly.

Sam W. Gumpert returned from New York last Wednesday, having booked attractions for the Summer at the Suburban.

At Forest Park Highlands, where Colonel J. D. Hopkins will be manager, assisted by Charles Salisbury, of Hopkins's, as business manager, many improvements have been made. A new pavilion has been built, with a seating capacity of 1,000 persons; a large terminal shed erected, and a new race track 3,300 feet long built. Covered walk will connect the various points. Last Saturday night the improvements were shown to the press and invited guests by Col. Hopkins.

Dick Riley, assistant treasurer of the Olympic Theatre, Doorkeeper Straper, and Joe Dahlan, the advertising agent, are having a joint benefit to-night at the Olympic Theatre, where Camille is being produced by Eugenie Blair.

It is hardly possible that Schneider's Garden will be reopened this year, although nothing definite has been announced yet. Vaudeville performances are contemplated.

Manager J. J. Brady ran down a bogus theatre order scheme last week. Orders were presented reading: "For advertising privileges" and signed "Charles Reed." The orders were being sold at cheap rates by a man named Orion Whedon. He claimed he secured the orders from a man named Bob Martin, connected with a circus. Whedon is now in jail and may be sent to the reformatory.

Ringling Brothers' Circus will be here a week beginning May 2. A. M. Ogden, formerly a theatrical manager, who has been in the city some time, went to Cincinnati last week to organize a repertoire company to play one-night stands and Summer resorts.

W. T. Winstanley returned to the city last Monday after a season with James O'Neill. The company closed their season April 10, at Waukegan, Wis.

The Police Benefit Association will give their annual benefit at Exposition Music Hall during next week. Colonel Hopkins has had charge of the selecting of the artists who will appear, and the list is as follows: Lew Dockstader, the Mawes, the Muhlambert Avais, and McAvoy and May, the Three Marrie Sisters, Maxwell and Sampson, the Linder Family, the Three Marvels and the Troubadour Four.

W. C. HOWLAND.

### CINCINNATI.

#### The Cherry Pickers—Ada Gray at Robinson's—Other Bills—Theatres Closing—Gossip.

(Special to The Mirror.)

Cincinnati, April 19.

Joseph Arthur's dramatic play, The Cherry Pickers, began a week's engagement at the Grand to-night. The attendance was above the average. A Contented Woman will follow, and will bring the season at the Grand to a close.

Bert Coote and Edith Kingsley have been added to the bookings of the Pike this week. Von Prittwitz Palm is also on the bill, but the leading feature is the re-engagement of Johnstone Bennett and S. Miller Kent in their clever sketch, A Quiet Evening at Home. There were good houses for both performances yesterday.

Harry Williams's Own company is filling an engagement at the Fountain and making money for both the company and the theatre. Clifford and Huth received an especially warm welcome in their sketch, The Chappie's call. Maud Huth is inimitable in her rendition of negro songs.

Ada Gray and her company in East Lynne constitute the Easter attraction at Robinson's, where the opening occurred on Sunday. Friday evening the bill will be changed to Camille.

The Walnut and Heuck's have both brought their regular seasons to a close.

Next Thursday the Walnut will be opened for the benefit tendered Harry Hopper, for many years its advertising agent.

The little inmates of the Cincinnati Orphan Asylum and the Children's Home were the guests of the Norris Brothers' dog and pony circus at Robinson's last Friday.

A Summer comic opera season at the Pike is under consideration by the management.

Charles F. Tinsley has engaged Kathryn Eckert to finish the season with him in the Ada Gray company.

George Scott, of The Fatal Card company, who is stricken with pneumonia a few weeks ago while playing an engagement at the Walnut, has been moved from his hotel to the City Hospital at the suggestion of his physician.

The Cherry Pickers company and Katie Rooney's company have been resting here during Holy Week. The first Sunday opening of the Ludlow Lagomas will occur on May 2.

WILLIAM SAMSON.

### JOHN J. McNALLY'S NEW PLAY.

John J. McNally's new musical farce, The Good Mr. Best, was successfully produced by Rich and Harris at Brockton, Mass., last Saturday evening. The play is said to be Mr. McNally's most ambitious effort leaving, as it does, the realm of more or less disconnected farce-comedy for that of a consecutive, connected comic play. The unique feature of the new work is an ingenious introduction of the kinetoscope which is presented as the invention of a man who might sit in his library and, by pressing an electric button, be enabled to see whatever occurred in any part of his house. Other characters also press the button, and the many laughable episodes disclosed lead to as many really humorous complications. The various members of the company, including R. A. Roberts, Miss Annie V. Ross, John G. Sparks, Joseph Coyne, Julius Witmark, and Thomas Le Mack, scored individual hits, and Manager William Harris has every hope that the new play will prove a worthy successor to Never Again when it comes to the Garrick Theatre in this city.

### THE RETURN OF EDWARD E. RICE.

Edward E. Rice returned last Saturday after a brief visit to London. He brought with him George Dance and Ivan Caryll's new play, The Three Dashing Widows, said to be known in England as The New Mephistopheles; Basil Hood and Walter Slaughter's The French Maid; Varney's Parisian operatic success, Miss Robinson; Sidney Carlton, Harry Greenbank, and Harry T. Ibbot's Monte Carlo; and the farce, His Little Dodge. He has engaged Fred Mervin, Augustus Cramer, Florence Bogarte, Adele Lorraine, Beatrice Mori, May Marton, Maude Branscombe, and Gertrude Thomas, who will be imported for prominent parts in these productions. Mr. Rice states that certain London performers are boldly pirating his business and songs which are the property of Henry E. Dixey and himself and that he has taken legal steps in the matter. He announces also that George Dance and Ivan Caryll, librettist and composer of The Girl from Paris will attend the 20th performance of that play at the Herald Square Theatre on May 24.

### THE BOSTONIANS IN A NEW OPERA.

The Bostonians, whose season in The Sere-nade has already been extended five weeks, will bring their successful run at the Knickerbocker to a close on May 23, being unable to obtain a further postponement of the Summer spectacle at the theatre mentioned. By a contract made last week by Frank L. Perley, they will present on May 24, for one week at Providence, R. I., a new opera, Rip Van Winkle, by Jules Jordan, a prominent music teacher of that city. The engagement will be an event of the Providence social season, and the Bostonians' chorus will be augmented by forty members of local singing societies. Henry Clay Barnabee and Eugene Cowles probably will alternate in the role of Rip Van Winkle; Jessie Bartlett Davis will be the Graceline; Alice Nielson, the Mina; W. H. MacDonald, the Hendrick Hudson; and George Frothingham, Harry Brown, and William E. Philip will have prominent parts. If the new opera is successful it may be incorporated in the regular repertoire of the Bostonians.

### MANAGER MURRAY CELEBRATES EASTER.

Business Manager J. Duke Murray, of the Grand Opera House received yesterday an Easter gift in the shape of no less than a dozen hen's eggs, each reassuringly branded with last Sunday's date as that of its appearance on earth. The eggs, all prettily enfolded in bright colored tissue paper, were at once forwarded to a reliable cook, as there is no incubator at the Grand and Mr. Murray does not yearn for honors in the line of chicken raising.

### FORGED TICKETS.

Manager Cooley, of the Star Theatre, has discovered the forgery of a large number of lithograph tickets for his theatre. The tickets were sold to small tradesmen throughout the city, who in turn sold them to persons who gain admission to the theatres on cheap lithograph tickets. The police are looking for the forger.

### ANOTHER SHAKESPEAREAN DEBUTANTE.

Frank L. Perley will introduce a Shakespearean debutante, whose name is not yet to be announced, at a special matinee to occur at the Knickerbocker Theatre about the middle of May. The young woman, for whom much is promised, will appear as Portia in The Merchant of Venice, with a very strong support, including Joseph Haworth as Shylock.

### COMPANIES CLOSING.

A Venue Yentleman April 3.

The Naxy Hanks about May 1.

The Bulls of Shandon closed abruptly at the Amphion Theatre, Brooklyn, April 9, the company declining to finish the performance.

A Temperance Town will remain out until May 6 or 15.

The Woodward-Warren company at Chattanooga, Tenn., April 17.

The Sunshine of Paradise Alley closed a successful season of thirty-two weeks at Waterbury, Conn., April 12. The company will reopen Aug. 12.

Tim Murphy closed his season in Providence on Saturday, and will appear in the vaudeville houses.

Murry and Murphy's Comedians at Torrington, Conn., on April 12, after a successful tour of thirty-five weeks under management of Jules S. Murry.

Thomas W. Keene, at Jersey City, on May 1.

Rice and Barton's Big Gaiety Spectacular Extravaganza company, at Scranton, Pa., April 24. This has been one of the most successful seasons in the experience of these comedians. Their next tour will begin in September.

Sol Smith Russell, at Boston, on May 1.

When London Sleeps, at Brooklyn, on April 24.

The Span of Life, on April 17.

The Sporting Duchess will probably close at the Academy of Music in this city next week, after a phenomenal tour of twenty-nine weeks. Next season this melodrama will go out with a star cast.

### GOSSIP.

The Protective Alliance of Scenic Painters of America have removed to their new rooms in the Standard Theatre Building, accessible to members at all times.

F. Ziegfeld, Jr., is in Chicago settling up the estate of his grandmother, who left him considerable property in that city. Last week Mr. Ziegfeld, Anna Held, Evans and Hovey and their company rested at The Clemens, Mich.

Edgar J. Miller, THE MIRROR correspondent at Americus, Ga., and a fine type of the Southern gentleman, was a welcome caller at the Mirror office last week.

Five elaborate sets of scenery are being painted at the Star Theatre by John J. Quinn, Harry Byrnes and Elmer E. Swart for Barbor and Haskin's new version of Uncle Tom's Cabin.

Ivar H. Salomon, stage manager with Colonel Mapleson's Imperial Opera company, will sail this week for London. Mr. Salomon will take abroad several American comic operas with a view to place them in England.

Damon Lyon has resigned from Augustin Daly's company.

The Mimic Four have been specially engaged for the new operatic production, 1900, opening last night at the Chestnut Street Theatre, Philadelphia.

Robert Drouet has received offers for leading business in the stock companies at Manhattan Beach, Denver, Cleveland, St. Paul, and Louisville.

### PROFESSIONAL DOINGS.



Howard Hall, a portrait of whom appears above as Conte Columa in Buried Alive, his own dramatization of Marie Corelli's "Vendetta," which probably will be taken on the road next year, has just closed a successful season as leading man with Robert Mantell. Mr. Mantell will produce next season The Fatal Flower, a five-act romantic drama written by Mr. Hall who will play the leading heavy part. The Boston Transcript has said: "In Howard Hall, Mr. Mantell has an able ally. His work is of a superior quality, trained nicely as to character and both forceful and finished." "Mr. Hall's Mercury was excellent in every way." "Howard Hall as Louis Mauger deserves credit for careful, intelligent work. There is a finish to his speech and actions which is not noticeable in others of the company." "As Renaud, Mr. Hall was excellent. Combined with a graceful carriage and fine stage presence, his acting was natural, full of dignity and quiet firmness." Mr. Hall will go to the Castle Square Theatre stock company, Boston, for the Summer. He has written a Revolutionary War drama, Ticonderoga or The Dawn of Liberty, and is negotiating with several prominent managers for its production.

The friends of James B. Gentry, sentenced to be hanged next Thursday at Philadelphia for the murder of Madge Yorke, are confident that the Governor of Pennsylvania will yet commute the sentence to a life imprisonment.

The Waite Comic Opera company rested last week in Boston. This week the company is at the Lynn Theatre, Lynn, Mass. Brockton, Mass., and Taunton, Mass., will follow for a week in each place. Then the company will go to Hartford, Conn., for two weeks; then to Albany for three weeks. The company is fully booked for a year hence.

Nancy Gibson, a Missouri society girl, and Joseph O'Meara, late of Rhéa's company, will tour Missouri in June presenting The Lady of Lyons, Ingomar and The Hunchback.

Francis and Alice Galliard, now with Fanny Rice, have signed for a Summer season at Koerner's Park Theatre, St. Louis.

Jaguarina has written to correct a statement that she defeated Duncan C. Ross in a broadsword combat. Jaguarina challenged Mr. Ross in 1895 but he refused to meet her.

Anna Crouch, youngest daughter of the late Professor Nicholas Crouch, author of "Kathleen Mavourneen," and Charles E. Boston (professionally known as Charles E. Brandon) were married at Baltimore last Wednesday. Miss Crouch has appeared with Nellie McHenry and in John Bradley's Money. Mr. and Mrs. Boston may enter vaudeville next season.

Margaret Gordon, having closed with The Gay Parisians, has been engaged by Smyth and Rice for The Man from Mexico.

Robert Hickman, William Gillette's stage manager, has been directed by Charles Froben to sail for London a week in advance of the Secret Service company in order to prepare the stage of the Adelphi Theatre for the production. He will leave New York on the steamer Paris, April 29.

Carrie Roma has been secured by May Irwin to play the Parisian Chanteuse in her new play. Miss Roma will close on May 1 with the Castle Square Opera company in Boston, and will sing in opera during the Summer.

Abraham Fishkind, a Jewish comedian, and Marie Manus were married on the stage of the Windsor Theatre in this city April 2.

Grant Parish is in New York arranging for productions at Atlantic City and Coney Island during the Summer.

William H. Rightmire has closed his tour in his most successful play, A New York Boy, and has opened his Summer hotel and fishing station at Wreck Lead, Long Island, where he will be pleased to see his professional friends and fellow-members of the American Dramatists Club.

"Punch" Robertson has written to deny a statement that he has pirated Fate, and that he was arrested. C. E. Callahan states that Mr. Robertson is playing his plays on royalty, and is always prompt in payments.

Lorin J. Howard, comedian, has been secured by Joseph Dowling to play the black-faced part in Nobody's Claim, which will open for two weeks in Chicago at the Academy and Alhambra.

W. H. Maxwell is now playing Eb Gansev, Francois and the Hoboken Terror in E. A. McFarland's Old Homestead company with marked success.

R. C. Bennett has been engaged by Augustin Daly for his forthcoming production of The Circus Girl.

Orin C. Jackson and his wife, Rose Jackson, closed their engagement with the Culhane and St. Felix company at Gastonia, N. C. on April 12 and joined Halsey's Cinographoscope company at Spartanburg, S. C., on April 14.

Manager Edwin P. Hilton has signed a five years' contract with Ned Monroe and Jerry Hart, and will star them in a new comedy. The season will open in August and the play will be produced during the Autumn at a Broadway theatre. There will be twenty-two people in the cast. The name will be announced after the granting of the copyright.

Helen Price has left the city to spend the Summer at Mount Clemens, Mich.

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1875.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents for single line. Quarter-page, \$1; Half-page, \$2; One page, \$3.  
Professional cards, \$1 per line for three months.  
The line "display" (not including cards, \$1 for three months \$1 for six months, \$2 for one year.  
Manager's Directory cards, \$1 per line for three months.  
Reading notices (marked "S" or "W") 50 cents per line.  
Charges for inserting portraits furnished on application.  
Each page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.  
The Mirror office is open and receives advertisements every Monday until 5 P. M.

## SUBSCRIPTION.

One year, \$12; six months, \$7; three months, \$4.25. Foreign subscribers, \$15 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Lee's Exchange, Tottenham Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, and at Bruckner's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.  
Readers may be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.  
The Mirror cannot undertake to return unsolicited manuscripts. Material at the New York Post Office at Second Class Matter.

NEW YORK, APRIL 24, 1897.

The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

AMERICAN—Two Little Vagrants.  
BROADWAY—Wizard of the Nile.  
EMPIRE—Under the Red Rose, and P. M.  
FIFTH AVENUE—Mrs. Fiske.  
FOURTEENTH STREET—Chauncey Olcott.  
GARRICK—Mamma Again, and P. M.  
GRAND OPERA HOUSE—Bosworth.  
GARDEN—Dr. Bealcraft.  
HAMMERSTEIN'S OLYMPIA—Vaudeville.  
HERALD SQUARE—The Girl from Paris.  
HOYT'S—The Man from Mexico.  
KNITTS UNION SQUARE—Vaudeville.  
ROSTER AND BIAL'S—Vaudeville, and P. M.  
LYCEUM—The Wonderful Mr. Doyle.  
KNICKERBOCKER—The Sorcerer, and P. M.  
MURRAY HILL—Faust.  
STAR—Chorus Fanny.  
TONY PASTOR'S—Vaudeville.  
WALLACK'S—The Man from Manhattan.  
WEBER AND FIELDS—Vaudeville.

## BROOKLYN.

AMPHION—The Tarsus Widow.  
COLUMBIA—Olga Nethersole.  
COL. SING'S MONTAUK—The Heart of Maryland.  
PARK—The Merry Minstrels.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

## A SIGNIFICANT GROWTH.

The great increase last year in the number of Summer companies organized was noted seasonably in THE MIRROR. From present indications, the number of companies in the field this coming Summer will even surpass the showing made last year. The growth of this phase of amusement enterprise has been remarkable. A few years ago no venture of note in theatricals was made for the period between regular seasons. Summer amusement schemes have been profitable, as is shown by their multiplication in recent years; and there is every reason to believe that the later-season system will continue to develop until it becomes a notable factor in theatrical calculation.

More significant, however, than the increasing number of Summer theatrical enterprises is their improved character in artistic personality and their more dignified ambition. These ventures formerly were haphazard in the selection of their material and accidental in their medium for amusement. Now, at the close of the regular season, managers of reputation gather from various organizations players who are assembled into fine stock companies and arrange for repertoires of plays that in the past have singly served more or less prominent stars and metropolitan combinations. These stock companies are located in cities—mainly in the West—and in prominent Summer resorts, where they give performances much more artistic and satisfying than are the efforts of many pretentious organizations that tour during the regular period of the theatre.

Are these Summer organizations prophetic of a renaissance of the stock system? Do they indicate that the cities in which they are well supported are sick of the poor entertainment offered to them in the regular season by so many managers who falsely represent their offerings as metropolitan in character when in fact they present secondary companies in plays that have lost interest? These are questions to ponder. The facts seem to make them pertinent. It is certain that to theatre-loving persons in the places

where Summer stock companies flourish the entertainment offered by these out-of-season organizations affords a marked contrast to much of the theatrical matter set before them during the regular season. The public is a strange creature; but that management which best amuses it discredits the management that would simply play upon it.

## THE VAUDEVILLE QUESTION.

In a recent editorial on "Art in Vaudeville," the Brooklyn Eagle said, after noting the entry of various prominent actors of the regular theatre upon the vaudeville stage:

From one point of view these descensions from the dramatic stage to the varieties have been deplored, but there is a cheerful view of the situation that philosophy may take; the actors make more money with less work; they have more hours to themselves; they suffer no eclipse of glory, because they are usually put in comparison with persons who make an artistic method the more attractive; and they have their names in bigger type on the bills than they have when they are mere factors in the cast of a play. And the varieties gain, because they draw their patrons from a larger circle than of yore. Why, there was a time when it was below one's dignity to go to a variety show. Men sneaked in when they thought they would not be seen, and did not tell their wives about it. Now they take their wives. The audience is better behaved than it used to be; there are no exhibitions of uncleanliness and the moral tone in the best of these houses is as high as that of the best theatres. By winning over to the varieties some who have thus far acted only in serious drama the distinctions between theatres of various quality have been lessened, and art begins to tell for what it is, a democracy being instituted that can work no harm to a right cause. As a result of this merging of one class of plays and players into the other we may conceive a benefit to both. The unscrupulous audience that has rejected in the harsh, cheap exhibition that used to be a variety show did so because it did not cost much. Its supposed taste was merely an indication of its means and not of its desires. Now that the artistic grade of the performance is rising it will experience a betterment of taste, and the chances are that in time it will be led back to the legitimate theatre, while the patrons of the legitimate drama will concede merits to the varieties where hitherto it has looked with approval. To play in the varieties will cease to be a stigma, and some beginners will find the service there of use to them, inasmuch as they will learn to appreciate the value of spirit and action without which no play can succeed.

Continuing, the Eagle dwells upon the cheapness of seats at the vaudeville as compared with the prices of the regular theatres, and urges that the rates of the latter are too high. "With so many of the best actors in the variety houses," it says, "the high-priced legitimate theatres can hardly afford to maintain their rates." In answer to this, Colonel WILLIAM E. SINK, long a prominent manager, has written a letter to the Eagle, in which he declares that the bettering of vaudeville performances by the employment of well-known players in short artistic pieces is due to the growing intelligence of the public, which, educated by the dramatic theatre, refuses to be amused or interested by anything less than legitimate actors in legitimate sketches, and that by this means "the variety stage has been advanced many steps nearer to the ideal of amusement management, which is to provide intelligent amusement for intelligent people." On the question of prices, Colonel SINK calls attention to the fact that admission to certain parts of regular theatres costs no more than admission to the vaudeville houses; that the vaudeville manager has advantages in employing well-known players in sketches which occupy periods of time that otherwise would have to be filled by a greater number of performers whose aggregate pay would be larger even than that of the dramatic stars, and in daily matinees, which largely increase receipts; that the cost of running a regular theatre, under the traditional system, has largely increased in recent years, owing to advances in real estate, larger sums paid to actors, the greatly increased cost of productions and the expense of moving them, and the requirement of larger sums for advertising, and that in fact the whole business of management is now conducted on a scale that makes necessary the prices charged for the better seats in regular theatres.

There can be no doubt that the betterment of performances in the vaudeville houses by the engagement of noted actors is a good thing for the public, for the actors, for the managers concerned, and for the theatre as an institution. And it is also true that first-class theatres cannot present first-class attractions at lower prices than those that now prevail. There are, of course, material questions of immediate concern as between some of the regular theatres which are poorly managed and vaudeville houses which are enterprisingly and skilfully conducted, but these questions touch ephemeral things which will be lost sight of in the development of the business of furnishing public amusement.

## SPECIAL NOTICE.

Tuesday, April 27, the day of the Grant memorial ceremonies in New York, being a local holiday, THE MIRROR will be compelled to send its forms for the number dated May 1 to press earlier than usual this week. Advertisements for that number cannot be received later than 10 o'clock A. M., Saturday, April 24.

## PERSONALS.



FANE.—Katharine E. Fane, a portrait of whom appears above, came to this country in His Excellency, and will sail for England at the end of this month. Miss Fane has been visiting relatives in Canada and is a daughter of the late Lieutenant Lovel Fane, R. N. She has sung at several concerts with great success.

JEFFERSON.—Joseph Jefferson said last week to an interviewer at Richmond, Va.: "I never expect to retire from the stage. As long as the American people want to see me, they can have me." Mr. Jefferson will deliver an address on "The Drama" before the members of the Union League Club in this city this (Tuesday) evening.

BURGESS.—Neil Burgess, who presented The County Fair at the Brixton Theatre, London, on April 12, cabled to Edwin H. Low: "Big hit. Papers divided."

VAN BIENE.—Augusta Van Biene called last Wednesday for England. After a Summer provincial tour in The Broken Melody, he will return to America in September to present The German Bandmaster, a new comedy written for him by Clay M. Greene.

STOCKWELL.—L. R. Stockwell is at San Francisco, greatly improved in health, but he will not be able to reappear upon the stage for three months to come. Mr. Stockwell has not lost a leg by amputation, as has been reported. He expects to leave for New York about May 15.

GEISTINGER.—Marie Geistinger, the veteran German actress, appeared last Thursday at the Germania Theatre in Theresa Kronen, a vaudeville written for her forty years ago. Frau Geistinger's performance was remarkable for one of her age.

MORGAN.—Edward J. Morgan, of the Lyceum Theatre stock company, will join next season the Empire Theatre company, replacing Robert Edison, who will be leading man in Maude Adams's company.

HERBERT.—Joseph W. Herbert will be a member of Augustin Daly's company when it goes to England in August, playing many of the parts portrayed this season by Herbert Graham.

DAVIS.—Jessie Bartlett Davis has been presented with an autograph letter of the composer Beethoven wherein he records his experience with a new coffee pot.

DAVENPORT.—Fanny Davenport's season, which has been announced as her last in the present repertoire of Sardou plays, will continue into next month.

HANLEY.—Lawrence Hanley has been specially engaged to play Bassanio, Jacques, and Cassio in the Shakespearean festival at Philadelphia next week.

WHYTAL.—Russ Whytal has decided to postpone until next season the production of his new play, Out Vonder, owing to the continued success of For Fair Virginia.

COLLIER.—James W. Collier is said to be seriously ill at his home in this city.

KLEIN.—Charles Klein, accompanied by Mrs. Klein, will sail for Europe on Saturday and remain abroad until August.

RUSSELL.—Lillian Russell will sail early in June to spend the Summer in Europe.

IRWIN.—May Irwin on May 1 will bring to a close her long engagement at the Bijou Theatre in Courted into Court.

D'ARVILLE.—Camille D'Arville was taken ill with pneumonia last week at the Auditorium Hotel, Chicago, whither she had proceeded after closing her season at Philadelphia on April 10.

ABBEY.—Mrs. Henry E. Abbey has been tendered by Henry C. Miner a benefit to occur at the Fifth Avenue Theatre before the end of the present month.

THOMPSON.—William H. Thompson has been engaged by Charles Frohman for the Empire Theatre stock company next season.

IRVING.—Sir Henry Irving has written a complimentary letter to the Actors' Society of America, sympathizing with its purpose and its work, and approving of its plan for an annual performance.

COGHLIN.—Rose Coghlan has been engaged to appear at the Avenue Theatre, Pittsburgh, for two weeks, beginning May 10, and following her engagement with The Sporting Duchess. Miss Coghlan will be supported by the Avenue stock company, which has played regularly at the theatre since last September, and will present Peg Woffington and Forget-Me-Not.

## QUESTIONS ANSWERED.

## No Replies by Mail.

ARTHUR DAVOY, St. Louis, Mo.: Write to J. K. Emmet, care of THE MIRROR.  
ALBON BROOKHUISER, Chicago, Ill.: THE MIRROR prints circus news during the Summer months.

CONSTANT READER, New York: Camille is published by Samuel French, 26 West Twenty-second Street, New York, at fifteen cents a copy.

D. E. S. JR., Hamilton, O.: Write to Mrs. Farnham, 140 Broadway, in regard to procuring engagement for the child you refer to.

CARR AND CARRY, Port Huron, Mich.: James J. Armstrong, 10 Union Square, New York City, can give you the information you ask for in regard to vaudeville matters.

WASHINGTON READER, Washington, D. C.: Ernest Lacy's one-act drama of Chatterbox has not been published. The piece was produced by Julia Marlowe. Write to Mr. Lacy, who is a member of English Literature in the High School of Philadelphia, Pa.

JOHN KAMMERER, Clinton, Ia.: John A. Fraser, Jr., answers on his letter heads that he is the author of A Noble Outcast and that he will loan the play, on royalty, and protect it from piracy. 2. Your second question is too indefinite.

K. S., Boston, Mass.: Edward S. Willard was married to Emily Waters in 1875. He first met her when they both became members of Wybert Reeves's company at Scarborough, England. The London home of the Willards is at St. John's Wood. Mrs. Willard has retired from the stage. She has written two or three little plays which were produced on the London stage, and is the author of several volumes of fairy tales.

W., Norwich, Pa.: 1. See answer to Robert E. Conroy. 2. The American Academy of the Dramatic Arts, Carnegie Hall, New York City; Empire Theatre Dramatic School, Empire Theatre, New York City; Alfred Aron, 218 West Fifteenth Street, New York City; Chicago School of Acting, Handel Hall, Chicago, Ill.; and Edwin Gordon Lawrence, 100 West Forty-second Street, New York City, will send you circulars on application. 3. Write to the Paramount-Palmer Dramatic Agency, 67 West Twenty-eighth Street, at J. J. Seiden, Thirty-fourth Street and Broadway, New York City.

FAIR PLAY, New York City: 1. You can play The Life of An Actor without payment of royalty, unless there is a notice on the title-page of the version published by Samuel French stating that all acting rights are reserved so far as professional performances are concerned. 2. The warning: "Permission to play this piece must be obtained from Samuel French, 69 Strand, London," only applies to England and the English colonies, and not to the United States.

G. R. O., New York City: G. H. Roher's tragedy, Francis Di Rivoli, was first played in New York City on Sept. 25, 1895. The theme was taken from an episode in Dante's "Inferno." Mr. Roher published his play in 1896. Consequently, the copyright ran out last year, and anybody can produce Francis Di Rivoli unless there was a special clause in the published version of the play to the effect that all "acting rights" were reserved, which is not probable. If you wish to see the version played by Lawrence Barrett you had better communicate with the heirs of Mr. Barrett or Mr. Roher.

ROBERT E. CONROY, Milwaukee, Wis.: You will have to decide the question for yourself. It would certainly be an excellent training school if you could get into "some good stock company," but good stock companies are few and far between, and your chances of obtaining an opening in one of them are rather slim. The tuition in a dramatic school would cost you from \$500 to \$1,000, the school term being a period of one or two years. Both the American Academy of Dramatic Arts and the Empire Theatre School of Acting in New York make a practice of examining would-be students in regard to their qualifications for a stage career. If either of these schools of acting accepted you as a pupil you would stand a fair chance of stage employment in a minor capacity at the end of the school term.

HARRISON LINSLEY, Atlanta, Ga.: 1. Write to Branch O'Brien, Patchogue, N. Y. He can tell you all about the duties of an advance agent. 2. In most cases the advance representative has to attend to the press work in addition to handling his company in various other ways. He need not necessarily be a professional newspaper man on that account, but he must either be able to write advance notices himself or pay some professional writer to do the work for him. 3. The position of advance agent requires considerable business ability and theatrical experience. The best way, therefore, to qualify yourself for such a position would be to make an arrangement to travel with some well-known advance agent for a few years, which, of course, would enable you to ascertain whether you would care to undertake the arduous duties of the position. There's no rest for the advance agent until the company closes either for lack of patronage or otherwise.

E. AND J. KERVING, St. Louis, Mo.: Ellen Terry was born at Coventry on Feb. 27, 1850. She made her first appearance on the stage at the Princess's Theatre, London, on April 25, 1868, playing a child's part that of Hamlet in The Winter's Tale. In 1880 she appeared at the Princess's as Arthur in the second revival of King John. It was not till March, 1889, that she made what might be termed her real professional debut when she played the part of Cordelia in the new production of the Haymarket Theatre. On Oct. 24, 1897, she was cast for the part of Rose de Banquo in "The Double Marriage" on the opening of the new Queen's Theatre in London. After that she lived in retirement till 1874, making her reappearance on Feb. 26 of that year at the Queen's Theatre as Philippa Chester in The Wandering Jew. In April, 1893, she made a great hit on Portia in a revival of The Merchant of Venice at the Princess of Wales's Theatre; and since that time she has played Cordelia in Hamlet, Portia in The Lady of Lyons, Mabel Vane in Mabel, and Phoebe and Blanche in Ours at the same theatre. In 1870 she joined the company of the Royal Court Theatre, and appeared there in November in a revival of New Men and Old Acres. At the same theatre on March 25, 1873, she acted the title role of Olivia in W. G. Wills's dramatization of "The Vicar of Wakefield." On Dec. 20, 1875, she appeared as Ophelia to Henry Irving's Hamlet on the opening night of the Lyceum Theatre under Mr. Irving's management. She has acted the principal female roles in all of Mr. Irving's subsequent productions. 2. You will find the information you desire in the interview with Olga Nethersole published on another page.

## LETTER TO THE EDITOR.

## A DENIAL.

New York, April 19, 1897.

To the Editor of The Dramatic Mirror:  
Sir.—As highly as I regard the friendship of Duncan Harrison and Sandy Cohen, still it grieves me not only a few, but very largely, to hear of their circulating the report that I am to double in the vaudeville with the late Scotch actor, Andy Milne.

The old-time black-face team, Harrison, Cohen and Wheeler, was noted in its day for making vast strides in the profession. In fact, we made them firm Penacola to Mobile in eight days on one occasion, track-walkers telling us it had never been made before in less than two weeks. The difference now is that I am travelling on continuous annuals.

In regard to Andy's proposition, we are both doing well without working overtime. Still I could not concede to him the centre of the stage, even acknowledging his highly emotional power in paying a hotel bill. However, in offered me the centre of the street in bringing him his march, so the songbook suggested by Eddie McArdle included a spectacular ten-cent delivery of some thirty thousand verses of John Hickey's poem on mind-reading. Mr. Milne's new Oystergraph, now on the Dakota circuit, is surrounded by a chorus of sixty voices thrown on some washing hung up so as to cover the orchestra, which is a barrel organ of the vintage of '80. Only last week a man asked Andy where his show was Christmas, and he said it would be impossible to say until he looked over his hotel towels. The man also said that the leading comedian of the troupe, who also had charge of the house, claimed Andy owed him two years' salary, so he went away one night and filled himself full of hops, which incapacitated him from doing his work. But when he came around next morning, Mr. Milne informed him that he was discharged, remarking incidentally that "if he had kept sober he could have been with me yet." Whereupon the actor said he was satisfied, and gave the manager a receipt in full on the back of two blankets.

Fidelity.

"Fanny" WHEELER,  
The Retired Impresario.

## THE USHER.



I hope that the report of Charles Frohman's plan of extensive productions in London at no distant date has substantial basis. We have read the same story before, many a time, but up to now the project has not materialized.

If Mr. Frohman does secure a London theatre and if he does take over all the American successes of the past few years, he will beyond peradventure perform a service for the American stage of the greatest value.

At present Londoners have little knowledge of our best plays and players. To the majority the developments of our theatre are as remote as those of Australia.

It is a question, of course, whether they will accept our work over there, except in special cases; but the venture is worth the making, and I hope Mr. Frohman seriously contemplates it.

The fact that grand opera is a luxury which the general public does not crave sufficiently to support has been demonstrated over and over again. As *The Mirror* said a few weeks ago, its continuance at the Metropolitan depends solely upon the willingness of a few wealthy men to put their hands into their pockets.

The outcome of the recent operatic troubles is another deal. The Metropolitan is to be leased from June 1 for three years, at an annual rental of \$22,000, to a new company of which Mr. Grau is to be the manager. Several men have subscribed various sums toward this new company, but the headway made thus far is not great.

There will be no opera under Mr. Grau's management next winter, but there may be a short German opera season. Meanwhile the new company will have time to get on its feet and prepare for a vigorous campaign in 1898-99.

If New York managers would work together in harmony they could find plenty to do to protect and improve their collective interests.

The need of a well-organized managers' association has never been more apparent than during the present session of the Albany legislature. Since it convened half-a-dozen bills seriously affecting theatre interests have been introduced, and yet there has been no effort made to watch or frustrate these measures, which belonged either to the "crank" or the "strike" variety.

At present the question of influencing or opposing theatrical legislation is left wholly to individual effort. Men like Gerry and Comstock are frequently instrumental in obtaining the introduction of bills calculated to work injustice upon managers, and when it is considered how eccentric are the procedures of our State legislature, it is a matter for wonderment that these enterprises usually fail.

If our managers were able to pool together they might secure a law during the next ten days that would result in saving tens of thousands of dollars annually to the theatres of this city.

The anti railroad ticket scalping bill is on the verge of final passage. The many strong arguments in its favor apply with equal force to the question of theatre ticket scalping.

There is little doubt that an amendment to this bill, making it a misdemeanor to offer for sale complimentary or any theatre tickets, provided that there is a condition printed thereon that they shall not be offered for sale except at the box-office, would be accepted by its promoters and by the legislature.

Edgar Fawcett, a sour and disappointed literary man who contributes nowadays to an illustrated weekly paper with a backwoods circulation, recalls the venerable poet, Richard Henry Stoddard, on the occasion of the notable dinner given at the Savoy in his honor recently by the Authors' Club.

In view of the many and the splendid tributes paid to Mr. Stoddard by leading men of letters of the world, either in post-prandial speech or in congratulatory message, Mr. Fawcett's feeble outcry savors of individual ridiculousness.

I don't know whether Mr. Fawcett failed to receive an invitation to the Stoddard banquet. I don't know whether he smarts still from Mr. Stoddard's witty suggestion years ago to "Turn that Fawcett off!" But it is evident that prejudice and ill-feeling underlie Mr. Fawcett's attack upon one of the most gifted and honored of our poets.

The prairie critic of the *Chicago Times-Herald* has discovered and put into practical shape a new and remarkable kind of dramatic criticism. He sits in his office now and writes elaborate reviews of new New York productions.

This species of journalistic enterprise is simple and inexpensive; it dispenses with the employment of a New York correspondent, and it saves telegraph tolls. Of course it leads to egregious and sublime blunders, because the prairie critic has not yet mastered the secret of

omniscience or even of ubiquity; but that makes not the slightest difference to him.

His approving reference to *The Wife of Scaril*, by the way, as "an inoffensive thesis play" is funny, particularly when his epileptic horror of "new school" and "problem" plays is taken into account.

'Thesis play' is good, nevertheless.

## THE DEATH OF MILNES LEVICK.

Milnes Levick, one of the ablest actors ever known to the American stage, died last Sunday morning at his home, 696 East 138th Street, in this city, where he had been ill for more than a year, suffering with chronic gastritis and cancer of the liver. Mr. Levick was born at Boston, Lincolnshire, England, on Jan. 30, 1825, and appeared as an actor in the provinces before coming to this country in 1853. Many weary days after his arrival in New York he joined the cast of Uncle Tom's Cabin at P. T. Barnum's old Museum at Broadway and Ann Street, playing George Harris at a salary of \$15 a week, a compensation afterward increased by Mr. Barnum to \$18 a week. Tours of this country and of Canada followed. Mr. Levick rapidly becoming recognized as one of the leading actors of the day. He appeared in New York in Laura Keane's famous company, including Joseph Jefferson, C. W. Coudock, E. A. Sothern, and George Holland.

After this engagement he returned to Barnum's Museum as leading man, remained until the place was burned, when he rejoined Laura Keane, and played afterward in a long list of memorable productions, among them the great revival of Julius Caesar at Booth's Theatre, playing the title part. Later he appeared in support of Edwin Booth, Lawrence Barrett, Charlotte Cushman, Joseph Jefferson, Mary Anderson, Genevieve Ward, Fichter, Madame Janaschek, C. W. Coudock, Rosal, Julia Marlowe, and Margaret Mather, his last engagement having been with Missa Gale Haynes, in 1892, at the Star Theatre in this city, when he appeared in one of his best impersonations, Master Walter in *The Hunchback*. Mr. Levick cherished among his chief treasures a photograph of Mary Anderson, bearing her autograph and these words: "To the best Master Walter I ever played with." He was a member of the company at Macaulay's Theatre, Louisville, in 1873, when Mary Anderson first appeared there as Juliet, he playing Mercutio, and the actress in her book, "A Few Memories," has this to say of him, and of others in the cast: "They were, with three exceptions, the most dogged, coldly uninterested set of people I have ever met, unerring at my every movement or suggestion. It was a relief to turn from them to that excellent artist and true gentleman, Milnes Levick, and to watch the earnest care with which he rehearsed every line. Most players in America know how full of charm and originality is his reading of this difficult character. His interest in my work and his almost fatherly kindness I shall never forget. From that day we became warm friends, and he has no warmer admirer of his sterling qualities as man and actor than the unknown Juliet of that November morning."

Thirty years ago Mr. Levick became the pioneer of an actors' colony at Port Morris, N. Y., now a part of this city, others in the little settlement being Edward Eddy, Mark Smith, Sr., J. W. Barnett, Henry J. Daly, and Henry W. Mason. Mr. Levick's "Wilton Cottage," built when the colony was established, was the house where he died.

Gustav Levick, adopted son of Milnes Levick, survives him. The funeral services will be held at the home of the dead actor to-day (Tuesday) and interment will follow at Woodlawn Cemetery.

## JULIA ARTHUR'S STARRING VENTURE.

Arthur Lewis, who is the brother of Julia Arthur, and from whom the actress took the name of Arthur, her stage pseudonym, has cabled Napier Lothian of his arrival in London last week, whither he has gone to confer with his sister regarding the forthcoming production of *A Lady of Quality*. The attraction will be under Mr. Lewis's management. He is popular in the theatrical profession, having been connected with Abbey, Schofield and Grau, and this season as manager of Georgia Cayvan. Frederick De Bellaville will originate the role of Duke Osmond in *A Lady of Quality*. The production will be staged under the direction of Napier Lothian. Mrs. Burnett herself is in the city superintending with Mr. Lothian the preliminaries of the production.

## A NOTABLE EVENT.

On Tuesday, May 4, Mrs. Fluke will appear at the Fifth Avenue Theatre in a matinee performance of Sardou's great comedy, *Divorçons*, for the benefit of the Maternity Free Bed Fund of the Hahnemann Hospital of New York. On this occasion, Mrs. Fluke will be seen for the first time in this city as Cyrienne. She will be supported by an admirable company. Charles Coghlan will play Des Prunelles, and Max Freeman will be seen in the part of the head waiter, which he originated in English, and in which he made his first hit as an English-speaking actor. O'Brien in the cast will be John Jack, Wilfred North, Alfred Hickman, George Trader, W. E. Butt-rfield, Marian Abbott, Harriet Sterling, and Bijou Fernandez.

## EMPIRE STUDENTS' CLOSING BILL.

The fifth and final exhibition by the students of the Empire Theatre Dramatic School will occur April 29. The second act of W. S. Gilbert's *Pymonion and Galatea* will be presented, in addition to three original one-act plays—*Delightful Reminiscences*, by Fred J. Beaman; *An Evening of Art*, by E. S. Cutler; and *In My Lady's Chamber*, by Helen Bogart and Theo. Burt Sayre. Mrs. Adelaide Stanhope Wheatcroft, director of the school, announces that six of this year's graduates have already been selected by Charles Frohman for his companies.

## ANOTHER PIRATE CAUGHT.

Howard and Doyle, through the assistance of Albert Weiss, manager of the Opera House, Galveston, Tex., have turned over \$100 to the Campbell Brothers on account of the Florence Hamilton company's production of the *Galley Slave* without right. Howard and Doyle warned this company and will proceed against others who have been cautioned against piracy yet have used copyrighted plays without authority.

## LILLIAN LEWIS NOT IN VAUDEVILLE.

Lillian Lewis will not go into vaudeville as has been stated. Flattering offers were made to her, but her health at present is such that she cannot accept. Miss Lewis suffers from bronchial trouble, and has been advised to rest in New Mexico or Southern California. Next season she will appear in a new romantic play, *For Liberty and Love*, of which she is part author.

## LAURA BURT.

Laura Burt, a portrait of whom appears upon the first page of this issue, needs no introduction to the readers of *THE MIRROR*. As June in *Blue Jeans* and as Madge Briarly in *Old Kentucky* Miss Burt has earned many honors and has won countless admirers in almost every section of this country. In England, too, her impersonation of the dashing Madge, a part she is still playing with great success, established her as a favorite in the Briton's island. Miss Burt was born in Ramsay, Isle of Man, but came to America at the age of three years, residing in Cincinnati, where her first public appearance occurred in February, 1880, at Lytle Hall, the vehicle of her unostentatious debut being a children's dialogue wherein Master Harry Hicks upheld the opposite part. Five years later Miss Burt made her professional bow at Henck's Theatre, Cincinnati, singing and dancing her way into immense local popularity. A speaking part followed in the sensational drama, *Nip and Turk*, and then came an engagement with Danman Thompson in *The Old Homestead*. Topay in *Uncle Tom's Cabin*, the *Lancashire Lass* in *Alone in London*, and a part in the *Hanlons' Fantasma* were also among Miss Burt's successful numbers, and then she was called upon to take at short notice the part of June in *Blue Jeans*, succeeding Jennie Yeomans. Her triumph in that role, and her still greater achievement in *Old Kentucky* are too familiar to require description. Miss Burt also made a distinct hit as Audrey in the Chicago World's Fair open-air production of *As You Like It* with Charles Coghlan, Rose Coghlan, Alexander Salvini, John Glendinning, E. J. Henley, and James T. Powers as companion players; and as William in the same play when presented at Palmer's Theatre, in this city, by the Women's Professional League. Joseph Jefferson, who intensely observed the latter performance, said afterward: "I have played many times the part you took to-night, and I wish to tell you that I never played it half so well as you did," a compliment of which Miss Burt is rightfully very proud. Miss Burt has not yet settled her plans for next season. She is ambitious to play some part of a higher order than her present role, and will probably be seen next season in an impersonation that shall give better opportunity for the display of her abilities in a finer grade of dramatic work.

## MILLIE PRICE RETURNS TO THE STAGE.

Mrs. W. K. Churchyard, of Buffalo, formerly prominent in the profession as Millie Price, returns to the stage this week after an absence of five years. Millie Price back in the '90s played child's parts in the pantomimes of the London theatres. In 1895 she came to America and made a tour of the country in a dancing specialty with a burlesque company. She subsequently played soubrette roles and did her specialty in *Natural Gas*, *Later On*, *Ann Bridget*, and for a season played the part of Firt in Hoyt's *A Trip to Chinatown*. Then followed a series of engagements at the leading music halls of the country, and during the season of 1898-99 she was an attraction at Koster and Blais for six consecutive months. While filling an engagement in Denver she married C. Merrill Dow, the son of a wealthy banker of that city. After her marriage she was known on the stage as Millie Price Dow, until she obtained a divorce from Mr. Dow a few months later. While playing at Shea's Music Hall in Buffalo, in 1892 she married W. K. Churchyard, a police commissioner of that city. Mr. Churchyard is a member of one of the oldest and most prominent families in Buffalo, and counts his friends in the profession by hundreds. Mrs. Churchyard immediately took up her residence in Buffalo, and for the past five years her only connection with the stage has been in arranging and managing benefits for less fortunate performers. M. Shea, of the Court Street Theatre of Buffalo, made her a very tempting offer to sing at his theatre this week, and she makes her appearance in connection with Robie's Bohemian Burlesquers. Her plans as to the future have not been definitely determined, and she may either go on the road with a combination for the rest of the season or play the music halls.

## A MINING CAMP EXHIBITION.

The '49 mining camp, already successfully shown at San Francisco and Chicago, will be exhibited at Madison Square Garden next month. A typical Californian pioneer town will be established with its hotels, gambling houses, dance halls, saloons, stores, post and express offices, miners' cabins, Chinese laundries and the rest. The cabins to be used are said to be the structures originally occupied by John W. Mackay. Bret Harte, Mark Twain, Major William Downey, Senators Perkins and Jones and others who have since outgrown log cabins. Two hundred and fifty persons will be employed in the enterprise.

## THE FALLOW FIELD OF BLODGETT.

Arthur W. Tams has sent to *THE MIRROR* the following luminous communication, addressed to him from Blodgett, Mo. It would seem to suggest that in Blodgett there might be found an excellent field of operation for a dramatic and operatic school of widest scope and most exhaustive curriculum. The needs of Blodgett are thus summarized:

Please send Price List of Operas including *Mascot*, also the no. of male and female that it take to play them. Give Price of costumes for each Opera especially *Mascot*. Give Price of coveys for same. Give Prices of Books and how to ask Rain Fall Thunder and Lightning. How to make up the face act Prices of Beards Wig ect.

## IVAN GREBOFF'S AMERICAN DEBUT.

Ivan Greboff, a Russian boy pianist, appeared for the first time in America at Hardman Hall last Saturday and made a favorable impression upon an invited audience of critics and musicians. Greboff proved to be a player of much ability and rare facility, excelling in command of the mechanism of the piano and evidencing careful, intelligent training. His touch is often heavy and his work suggestive of education rather than of inspiration. The pianist was assisted by a capable orchestra, directed by Alexander Syden, and by Emily Smith in soprano solos.

## CHIMMIE FADDEN IN A NEW PLAY.

The character of Chimmie Fadden is to be continued next season in a new play to be written for Charles H. Hopper by Augustus Thomas. Chimmie will be shown as a well-to-do plumber of some social prestige. Mr. Hopper, it is understood, will compose several new, catchy songs, and the many diverting metropolitan types set forth in the present play will be transplanted to a new environment with an effort to preserve all their original charm.

Don't make any mistake in booking Johnstown, Pa. Johnstown Opera House the popular house. Wire. Plenty good time open.

## REFLECTIONS.



Catherine Campbell, whose portrait appears above, played for three years small parts in different productions, her last appearance in this city having been with the Lyceum stock company as the Mayor's wife in *The Prisoner of Zenda*. Miss Campbell, who closed on April 10 at Washington, D. C., with *Madame Sans Gêne*, in which production she has been playing Princess Elise during the season past, has not yet arranged for the Summer or for next season.

Rena Ray Rockman, the Western girl who is Sarah Bernhardt's protégé, will soon appear in Paris in a play called *Snobs*, under the stage name of Mlle. Rayna.

Frank Bosworth, the old time actor, now professor of elocution and physical culture at the Camden Point, Mo., Military Institute, has been engaged by Manager Buckler for his Spring and Summer seasons at the Grand Opera House, Washington, D. C., commencing about May 17.

The annual Fiesta de Los Angeles will commence to-day at that city, continuing until Saturday.

A new musical comedy, *The Laundry Girl*, by Fowler and Wilson, will be produced under management of W. J. Block at the Park Theatre, Boston, on May 10.

Maurice Freeman, who was engaged to strengthen *The Electrician*, has made another artistic success, being complimented highly by the press. He is anticipating a debut in vaudeville, having received a tempting offer, and has a one-act comedy written for him by Edwin Harboure, entitled *By Royal Command*.

Kate Partington, who has played Topay in *Uncle Tom's Cabin* thirty-five years, has decided to retire from the stage. She is now more than fifty years old and believes that *Uncle Tom's Cabin* is less popular now than it was a quarter of a century ago.

Mr. and Mrs. David Atchison are at Pittsburg, where Mr. Atchison is connected with Hopkins's Theatre. Mrs. Atchison was a member of Clay Clement's company last season.

Signor and Madame Borelli, the well known travesty team, will sail for Europe June 3 and open in Switzerland about June 15.

The Mahr Sisters have signed with Gus Hill's company presenting McFadden's *Row of Flats* for next season.

George R. Moore, the character actor, who has been known to the stage as Ralph Denmore, will hereafter appear under his own name.

Christie MacLean has been engaged for the soubrette role in *The Boys of Kilbenny*, and will introduce her Irish songs and dances during the action of the play.

Thomas Lowden is touring the South in *Miss Mascot*, a farce-comedy that travesties the comic opera of like name. His company includes Eleanor De L'Isle, Walford Wilson, Dorien Leigh, Moore and Price, Olive Mir-ell, Helen Raymond, Cora Carlisle, Charlotte Norton, and Frank Worthington.

Burt Haverly and Laura Nigger are considering the advisability of starring next season in a new play which is being written for them. They have received several flattering offers for Summer vaudeville entertainments.

Amy Lee, originally engaged for one week at the Girard Avenue Theatre, Philadelphia, has closed her engagement with that company after playing five weeks and receiving many excellent notices.

George Backus, who has been successful this season in William Gillette's part in *Too Much Johnson*, probably will play Mr. Gillette's part in a traveling Secret Service company next season.

Sidney R. Ellis, having closed his season in *Darkest Russia*, is organizing a stock company to open May 3 in a prominent city.

Carmela Cosenza will give a piano recital, under distinguished patronage, at Madison Square Garden Concert Hall to-morrow (Wednesday) evening. Signorina Cosenza will be assisted by well-known vocalists.

Amey Muller, of Hoyt's *A Stranger in New York*, will be seen next season in European novelty dances.

Octavie Barbe opened last night with the Castle Square Opera company at Philadelphia as Kitty Clover in *Princess Bonnie*.

The Agnes Carlton Phillips company opens April 26 at La Belle Park, Paducah, Ky., for the Summer. The company includes Alphonso Phillips, Charles B. Barrington, Will H. Everts, E. S. Lawrence, Jules Del Marr, Professor Herrman Hillier, Blanche Buffington, Alice Newton and Agnes Carlton Phillips.

Mrs. Beaumont Packard arrived at San Francisco on April 4. She is convinced that she can establish a new circuit for a stock company in the West, where she has found business generally good.

Edwin Wordant will play the lead during the Spring tour of Shenandoah.

One of the most reliable and highly esteemed representatives of *THE MIRROR* is William E. Cox, of Grand Rapids, Mich., where he occupies the responsible position of secretary and treasurer of the Powers and Walker Casket Company. Mr. Cox was a sixteen-year old school-boy when he joined the staff of *THE MIRROR*, and during the eighteen years which have elapsed since then he has been a steady and valued correspondent. His reports of the attractions appearing in Grand Rapids and his opinion of the merit of a play or company is correct. Mr. Cox enjoys a large acquaintance among the members of the profession, there being few who visit Grand Rapids that do not know him and hold him in high esteem.

## AT THE THEATRES.

## Lyceum.—The Mysterious Mr. Bugle.

Farce in three acts by Madeleine Lucette Ryley. Produced April 19.

Betty Fondacre ..... Anne Russell  
Julia Fondacre ..... Grace Fisher  
Mr. Tote ..... Charles Craig  
Louis Tote ..... Agnes Findlay  
Bonaparte ..... Master Michaelson  
Chickwell ..... Edgar Norton  
Burglar ..... John Wooderson  
Policeman ..... Henry Phillips  
Walter ..... Charles Fickman  
Tom Pollinger ..... Joseph Holland

Madeline Lucette Ryley's new farce, *The Mysterious Mr. Bugle*, had its first metropolitan presentation last evening, inaugurating a supplementary season at the Lyceum. The new play had been received with marked favor during a brief preliminary tour in other localities, and was made an object of unusual interest, since it served to introduce that charming actress, Anne Russell, for the first time in a farcical play.

Mrs. Ryley has sought to provide in her new work nothing but harmless merriment. Even her delightful *Christopher*, Jr., was a percentage far more serious than is *The Mysterious Mr. Bugle*. For that matter, there is no Mr. Bugle. His history, light and trivial as the texture of a French farce, is something as follows:

Betty Fondacre is betrothed to Tom Pollinger, but Tom is compelled to keep the matter secret because a grandmother, whose heir he is, threatens to disinherit him if he marries under forty years of age. Being of an absurdly jealous nature, Tom prevails upon Betty to represent herself as a grass widow whose husband, Mr. Bugle, is away on business, hoping thus to prevent other men from flirting with the magnetic Betty. The Lakewood Hotel, where Betty stops, is entered simultaneously by her cousin, Allan, and a burglar, who meet in her room. Allan lures the burglar out of the room, locks the door, and explains matters to Betty, who appears at this crisis. She does not believe him, and tries to get rid of Allan, as her jealous lover is momentarily expected. Tom knocks on the door, and Allan is forced to escape by the window. Betty rehearses the burglar story to Tom, who has heard a man's voice within, and is intensely jealous. Her explanation involves two burglars and is regarded with much suspicion. Tom sets out to discover the identity of the other man in the case, and it all precipitates a hopeless tangle. Every man in sight is suspected of being either Mr. Bugle or the alleged burglar. Betty's burglar story has implicated Allan who is cheerfully identified by the real burglar, and Allan, hearing that a Miss Fondacre is engaged to Tom, reports to Betty that her younger sister, Julia, is to marry Pollinger, and it is Betty's turn to be jealous. About this time, Betty, as Mrs. Bugle, is called upon to sign a deed, and in anxiety to get a signature of her supposed husband, Solomon Bugle, she asks Allan's aid to sign that name to the document. To avenge himself upon Tom she announces her engagement to Allan, who secretly worships her, and then it comes out that Allan's wife signed the deed. The wife, of course, is accused of being Mr. Bugle, and Tom swears to thrash him, but gets the worst of the encounter. Matters, by this time, have become sufficiently intricate to make much damage if the misunderstandings were prolonged and no explanations are forthcoming and the engagement of Tom and Betty is published. Allan is betrothed to Julia, and all ends serene. Several minor characters of rare comicality are introduced in Mr. and Mrs. Tote, their son, Bonaparte, and Chickwell.

Mrs. Ryley has handled this admirably farcical idea with that nicety of humorous perception and that dashiness of touch so pleasantly evident in all of her previous works. From the delightfully conventional opening to the charmingly characteristic close the humor was as refreshing as it was unfaded and genuine.

Annie Russell's debut in farce was but the revelation of another aspect of this sweet little woman's rare ability as an actress. One familiar with the gentle pathos of her former performances must have known that her sense of humor was splendidly acute for pathos and humor are kin, and Miss Russell's Betty was a charming impersonation of that tender, winning humor that is trust and parent. Joseph Holland found a thoroughly congenial role in Tom Pollinger; Guy Standing made a pleasing, effective Allan; and Grace Fisher a pretty Julia. In the eccentric character parts of Mr. and Mrs. Tote, Charles Craig and Agnes Findlay scored strong personal hits, and Master Michaelson was most amusing as their cherished child. Edgar Norton was capital as Chickwell, a most respectable man, and John Wooderson, Henry Phillips, and Charles Fickman were clever in minor roles. The play was handsomely mounted and capably directed.

## Hay's.—The Man From Mexico.

Farce in three acts, adapted from the French of Goodinet and Meunier by H. A. Du Souchet. Produced April 19.

Benjamin Fitzhugh ..... Willie Collier  
Roderick Lorrain ..... M. A. Kennedy  
William Lowell ..... Theodore Eckhardt  
Van Buren Rimmer Schachtel ..... John R. Maher  
Richard Danton ..... George F. Hall  
Edward Farrer ..... Edward D. Tyler  
Thimble Cook ..... Henry Herman  
Lola ..... W. M. Foster  
Gunga ..... Charles Mitchell  
Gunga ..... Charles Mitchell  
Christina Fitzhugh ..... Louise Allen  
Sally Green ..... Nita Allen  
Nette Mayne ..... Lala Taber  
Miranda ..... Margaret Gordon

The *Man From Mexico* which was produced at Hay's Theatre last evening is essentially a farce built on the usual Gallic model of humorous complications. The adapter, H. A. Du Souchet, has endeavored to localize the plot, but it still bears strong evidence of its exotic origin.

The plot deals with the predicament of a respectable New York citizen called Fitzhugh, who is prevailed upon by his friend, Colonel Roderick Lorrain, to visit the Cleopatra, a resort which the police have had the intention of raiding at the earliest opportunity. Mrs. Fitzhugh gets word of her husband's intended visit to this resort, and, unable to endure the pangs of jealousy while remaining at home, pretends to go on a visit to her mother, but in reality follows Fitzhugh.

As luck would have it the place is raided by the police that very evening after the husband has left, the wife being "gathered in." Fitzhugh, however, gets into a violent dispute with a cab-driver, in consequence of which he is arrested and sentenced to the "island." His wife, on the other hand, is taken to the police court and released on bail. In order to suppress the disgrace of his sentence, Fitzhugh pleads for a period of three hours, which is granted him. This enables him to return home to tell his wife that he has been suddenly called to Mexico on important business, and then leave to serve his sentence under an assumed name.

While Fitzhugh is on the island, his wife, as a

member of the Flower Mission Committee, visits the prison, where the husband, who is supposed to be in Mexico, is obliged to meekly submit to seeing his better half indulge in an animated flirtation with the jolly warden.

Fitzhugh, having completed the term of his sentence, returns home in the last act, and much farcical fun is evolved from his mendacious efforts to give an account of his sojourn in Mexico.

The farce was interpreted by a cast made up mainly of clever performers. Willie Collier was capital as Benjamin Fitzhugh, and his droll delivery and general comicality of deportment under trying circumstances kept the audience laughing whenever he was on the stage.

M. A. Kennedy as Roderick Lorrain, and Theodore Eckhardt as William Lowell also contributed mirth-provoking personations. John R. Maher, George F. Hall, Edward D. Tyler, Henry Herman, W. H. Porter, Charles Peterson, and Charles Mitchell were all satisfactory in characterizations of a farcical order.

Louise Allen as Christina Fitzhugh and Nita Allen as Sally proved excellent selections for those roles.

Lulu Taber was also seen to advantage as Nette Mayne, and Margaret Gordon acquitted herself creditably as Miranda.

## Garden.—Dr. Belgraff.

Drama in four acts by Charles Klein. Produced April 19.

Dr. Belgraff ..... Wilton Lockaye  
Squire Fenton ..... C. W. Coulstock  
Gerald Fenton ..... Forrest Robinson  
Sir Geoffrey Langham ..... Byron Douglas  
Dr. Judy ..... Joseph Allen  
Fisher ..... Mark Sullivan  
Dawlish ..... J. W. Renne  
Francis ..... Joseph Callahan  
Professor Sterne ..... Edwin Wallace  
Bertha Belgraff ..... Grace Mae Lankin  
Merv ..... Alice Evans  
Agnes Langham ..... Marie Walworth

Wilton Lockaye presented last evening, for the first time in this city, Charles Klein's hypnotic drama, *Dr. Belgraff*, in which he has been seen throughout the country during the present season. The play and its central figure are confusingly the sequel to the moving impulse of *Trilby*, and its most remarkable character, Syngall, portrayed in the original production of *Trilby* by Mr. Lockaye.

Mr. Klein's play tells of an aged doctor who spends all of his time in a secret laboratory striving to win riches for his beloved young sister, until he discovers that she has been betrayed by a titled rapscallion. Vengeance then becomes the sole purpose of his life, and he demands "sister for sister," seeking to wreak his revenge upon his sister's betrayer by raising the scoundrel's sister, whom he hypnotizes and keeps within his power, only to find that his feeling for her is one of love instead of hatred. Belgraff at length kills her brother before her eyes and, in order to save himself, places her under his hypnotic spell that his mind and her tongue may remain always in his control. For a time this condition prevails, but the secret of the hypnotism is at last suspected and overthrown just as the girl, at Belgraff's behest, is about to convict her former lover of the murder. The doctor's hope having perished with the cessation of his spell over the young woman, he swallows poison and ends his miserable career and the play.

The play contains several strong situations and held the attention of the audience last night from the beginning till the last word was spoken. A peculiar interest attached to the strong character of Dr. Belgraff and his mysterious drugs. The hypnotic element was undoubtedly one of the chief factors of this interest.

Wilton Lockaye was powerful and convincing as Dr. Belgraff. As when he played Syngall, his make-up was excellent, and with his strong, vibrating voice he was successful in his effort to suggest the German savant of mysterious life and pursuits and peculiar power.

C. W. Coulstock as Squire Fenton was, as usual, excellent. Forrest Robinson as his son Gerald Fenton played with spirit; Mark Sullivan gave a clever and amusing character sketch of the officious clerk in the laboratory, and Byron Douglas, Joseph Allen, J. W. Renne, Joseph Callahan, and Edwin Wallace were successful in their respective parts. Marie Walworth, Alice Evans and Grace Mae Lankin did all that was required of them.

## Irving Place.—Liebel.

Drama in three acts by A. Schultze. Produced April 19.

Hans Weirich ..... Adolf Link  
Christine ..... Agnes Serna  
Mild Schlager ..... Anna Braga  
Katharine Mader ..... Follis Finch  
Fritz Lehmeyer ..... Robert Knoch  
Theodor Kaiser ..... Julius Storch  
A servant ..... Carl Fritzler  
Liesdel ..... Carl Fritzler

Liesdel, in which Agnes Serna appeared with pronounced success in Berlin last year, was presented for the first time in America at the Irving Place Theatre last Thursday evening.

The theme might be characterized as a dramatic illustration of the fact that "man's love is of man's life a thing apart, 'tis woman's whole existence." Fritz, a devil-may-care German student, has had a love affair which has lately been discovered by the husband of the lady in question, and he knows that he is likely to be challenged. In the meantime he amuses himself with playing at love with Christine, an unsophisticated young girl, the daughter of an old violinist. His friend, Theodor, follows suit by making love to Mild, the intimate friend of Christine.

Then Fritz receives the expected challenge, and is killed. Christine is kept in ignorance of the duel, and is not even informed of the death of Fritz until Theodor comes to tell her that they had buried him the day before. When Christine ultimately learns that he was killed in a duel for making love to another woman, she gives way to jealous rage and heart-rending despair, and rushes out of the house, presumably to kill herself on her lover's grave.

As Christine Franz Serna, again proved herself an actress of exceptional ability and fully equipped in point of histrionic technique. She is unquestionably one of the best exponents of the modern school of stage realism. Her Christine was an exact and artistic personation of the lovable German "maiden," who if her love affair with the German student had resulted proportionally would have settled down to a commonplace "Hausfrau," but who, on the other hand, is so sentimental in regard to her first fond love that she prefers death to a continuance of life without her lover.

There can be no question that Frau Serna held the audience in rapt attention throughout the performance, which was principally due to the cleverness of her acting and her magnetic personality. She scarcely can be said to have moved the hearts of the audience to any great degree in the pathetic scenes of the play. Frau Serna is essentially endowed with an artistic, not an emotional temperament.

The supporting cast was competent throughout, Adolf Link being especially good in the character of Hans Weirich.

Last evening Frau Serna appeared as Dora

in a revival of *Diplomacy*, which will be repeated to-night (Tuesday) and to-morrow night. On Thursday evening she will be seen here for the first time in a drama called *Chic*.

## Broadway.—The Wizard of the Nile.

The Wizard of the Nile, after a tour of the country, returned to New York, and on Monday night drew a good-sized audience to the Broadway.

ma k d improvement was noted in the libretto, and the music seemed to be more catchy and po r than when heard in the original production t the Casino. The place is lavishly mou n d and prettily costumed. Its reception was on dial, notwithstanding long and tiresome waits between acts.

Frank Daniels, who is the star of the company, readily seized the opportunities afforded him and in his make up and general appearance gave a most ludicrous and intensely funny portrayal of the magician Kibash. The appearance of Proteus, essayed by Walter Allen, was even more grotesque. Mr. Allen played the part well.

Adèle Ritcoe, who was substituted to play the role of Cleopatra, in place of an amateur who did service on the road, gave her usual charming performance. Louise Royce made a trim and neat-looking boy and sang her role prettily. Grata Riley as Simoona, Leonard Walker as Parmigan, and Louis Casavant as Chaspe, proved equally acceptable in their respective roles.

## Murray Hill.—Faust.

Faust, with Lewis Morrison as the Nephthys, was presented at the Murray Hill Theatre on Monday night, and drew but a fair-sized audience. The version presented in one that was specially written and adapted for Mr. Morrison's use. Mr. Morrison is admittedly the best Nephthys that this country has produced. Although identified with this role for many years, he still gives the same conscientious performance of it that marked his original appearance in it. He has surrounded himself with a company fully capable of handling the parts assigned to them. Florence Roberts in the Marguerite, and continues to give a finished performance. White Whitless as a manly Faust. The Marthe of Mrs. Nelson Kneass is most enjoyable, while the students are ably portrayed by Charles G. Taylor, J. Searle Dawley, and Alexander Cameron. Valentine is ably presented by George S. Trimble.

## American.—Two Little Vagrants.

The attraction at the American Theatre this week is the *Two Little Vagrants*, which has returned to the metropolis after a very successful tour of the Eastern cities. The audience last night was large and its sympathy for the pair of ill-treated youngsters was manifest. The play is produced by a Frohman company of first-class quality, and the scenic features are excellent. Minnie Dupree and Jessie Bailey continue as the vagrants and have the sympathy of the audience from the start. Edward J. Redcliffe makes an excellent hero, and Dora Davidson an equally satisfactory rascal. Alice Fischer as Zephyrine, Ernest Hastings as Captain D'Albort, Amelia Bingham as Helen D'Armont, and Mabel Eaton as Sister Simplices are still doing good work in their parts.

## Star.—Chimble Fadden.

A large audience gathered at the Star last evening to welcome Charles Hopper on his return to New York after a long road season in Edward W. Townsend's play of New York life, *Chimble Fadden*. The play and star were warmly received. As *Chimble* Mr. Hopper repeated the success he made during the original run of the piece. Marie Bates, needless to say, made an individual bit of the largest proportions. Her Mrs. Murphy could be praised too highly. Others who made hits were Fanny Dorman Rouse, George Nash, Beth Franklin and Harry Rawlin. Mr. Hopper's songs were encored frequently.

## Academy.—A Naval Cadet.

James J. Corbett made his first appearance in New York since the recent glove contest at Carson, and at the Academy of Music last night was greeted by a large audience that showed by their hearty applause that he is still popular. A Naval Cadet, in which Corbett is the star, has been reviewed in THE MIRROR. It is a simple, interesting play, and allows Mr. Corbett a chance to act in several heroic scenes and to introduce his very interesting bag-punching act, which was encored again and again last night. Prominent in Corbett's support are Ida Van Sicken, who played Dora effectively; Eva Vincent, who made a distinct hit as Aunt Sarah; and Millie James, who looked pretty and acted with spirit as Dolly Eaton. Russell Barrett and John McVey also made hits.

## At Other Houses.

BIJOU.—May Irwin's very successful engagement of five months will close in three weeks and will be followed by Fanny Rice in *At the French Ball*.

CASINO.—The Wedding Day is announced to run for thirty-three performances in New York.

COLONIAL.—Cala's Vow will thrill Harlem audience this week.

DALY'S.—The Tempest is the bill for every evening this week except Wednesday and Saturday. On Wednesday The Golem will be sung for the last time, and on Saturday Much Ado About Nothing will be presented.

EMPIRE.—Under the Red Robe is still the bill at this house.

GARRICK.—Never Again is proving so potent an attraction that people were turned away during Holy Week.

HERALD SQUARE.—The Girl from Paris continues here.

KUICKSPOCK.—The success of the Bostonians has led to a contract for a return engagement at this theatre next season.

PEOPLE'S.—Haggar's Alley is on the Bowsy this week.

WALLACK'S.—Miss Manhattan is proving herself to be a popular young woman. Funnies, with Dresden china handles, were presented to the members of the fair on last evening.

FIFTH AVENUE.—Mrs. Fiske in *Tom of the D'Urbervilles* has enjoyed a large business all through last week, even playing to good houses during Holy Week. Advance sales for this week are large, several theatre parties having taken seats, and the play will run until hot weather. Mrs. Fiske's and her drama have formed the chief theatrical topic of the year.

GRAND OPERA HOUSE.—The Brownies is the attraction at this theatre this week, and opened to a good house last night.

HARLEM OPERA HOUSE.—E. H. Sothern, assisted by Virginia Harrod, and his original company, presented *An Enemy to the King* at the Harlem Opera House last night before a large and friendly audience. The Harlem Social Club attended in a body. Next week, Henry Miller.

FOURTH STREET.—Sweet insouciance reigned its run at this house last night, improved by a new third act.

FRANK'S LINA, O. New man's 'st, May 1. Address H. G. Hyde. Improvements throughout.

## BROOKLYN THEATRES.

## The Amphion.—The Tarrytown Widow.

After a week at the Park Theatre, The Tarrytown Widow made her first appearance in the Eastern District last night, and was enthusiastically received in greeting the audience into smiles and laughter. The Tarrytown Widow is a farce-comedy written on old lines, but it is different from most of the others in not depending upon spectacle. There are no songs nor dances. The Tarrytown Widow stands squarely on her own feet.

The story is the familiar one of the tribulations of a rather haughty and apparently strictly respectable man of family who sends his wife to the country and starts in to have a quiet little fling. The married man with sporting proclivities is in this instance Benjamin Bascom, who, just after sending his wife and young household, Augustus, who thinks of nothing but his school-books, off to Long Lake, meets a charming young widow in the Grand Central Station, and makes an appointment to meet her in two weeks at her home in Tarrytown. He goes to Tarrytown, and through a series of circumstances too intricate to here untangle, falls into the clutches of a maiden of uncertain age and unimpeachable appearance, who is possessed of a frantic desire to be married to somebody.

While the maiden is making unwelcome love to Mr. Bascom, his wife, a woman of strong character, of whom her husband stands in fear and trembling, suddenly arrives from Long Lake. She discovers the maiden of many summers in the arms of Mr. Bascom. He is able to partially smooth matters over by explaining that the maiden was attacked with a fit, and he had merely come to her rescue, as any man should. But he is so deep in the meshes as to be under a sort of contract to marry the elderly maiden in three days, and he is prevented from a much-wished escape from Tarrytown by a very French nobleman, who cherishes animosity toward him for interfering with the Frenchman's pursuit of the charming young widow, and who frequently furnishes a glittering stiletto. Mr. Bascom is only able to keep the two women from initiating the stiletto fight and to keep himself alive by explaining to each that the other is a little touched in the upper story.

He finally proposed to elope with the maiden. She agrees upon the plan with avidity, and the arrangements are all made. He then informs the Frenchman that he has planned to elope with the charming widow and suggests that there will be no discovery because each has agreed to conceal their faces and identities in no conversation until the marriage ceremony is performed. The widow herself has planned to elope on the same evening with young Augustus Bascom, who, under her instructions, has secured a thing or two outside his back, and has put on long trousers. Harry Sinclair, an elegant young gentleman addicted to flirtations and Annie Morris, "a regular snob," have also a little elopement project on hand. They all duly eloped and met at a small country hotel. Here the Frenchman discovers his mistake, Bascom gets into the elderly maiden's room, where he is when his wife arrives, and with provoker, and kept the audience last night in a whirlwind of laughter.

Cyril Young as Bob, the boy in the hotel, did much better work than is ordinarily done in a part of this kind. Instead of a mere burlesque, he made a clever character sketch of the role. Joseph Hart was funny as Benjamin Bascom, William Morris did as much as possible with the part of Harry Sinclair, Charles Lottin as Augustus Bascom was amusing, especially as the schemer in the first act. One of the most effective and best played parts was that of the Frenchman, Count Raimon, enacted by Robert Paton Gibbs. Anna Robinson was charming and seductive as the widow, and Carrie Demar was pretty and winsome in the subordinate part. Sadie Stringham was clever as the elderly maid, and Ida Vernon made the most of Mrs. Bascom. The Tarrytown Widow contains several funny situations, and should do well on the road.

## Montauk.—Mrs. Leslie Carter.

The end of Lent sent the business of The Heart of Maryland up to the top notch of property here last evening, when the fourth week of Mr. Bascom's drama on this stage began before an audience that in size and eagerness of anticipation is usually found only upon the production of a novelty. Mrs. Carter, Harry Sinclair, and W. H. Sothern all received deserved applause. The advance sale indicates a week of phenomenal business for this time of year. E. H. Sothern as An Enemy to the King is the underline.

## Columbia.—Olga Netherole.

For the second time during the season Olga Netherole is playing in this city. She was seen last night at the Columbia in her realistic impersonation of Corum. Miss Netherole is as successful and energetic as ever, and will repeat Corum for the week, except on Saturday night, when she will play Camille. Brina Burt is Manager Harry Mann's succeeding booking.

## Park.—Hi Henry's Minstrels.

Hi Henry's Minstrels, which gave satisfaction when recently heard at the Star and Grand Opera House, journeyed over the East River on Monday, and began a season here with a promise of enjoyment for their patrons and profit for the management. Phamola Doughton, from the pen of Mrs. Edwin Knowles, will be first produced here next week.

## Notes.

William Barry is playing John Bradley's Money at the Grand Opera House.

When London's Sings is at the Bijou.

Toy Pastor opened his Spring tour auspiciously at Hyde and Bohman's last night.

Rice and Bartlett's company of specialists crowded the Star twice on Monday.

In Old Kentucky began a return engagement at the Gayety with an extra Monday matinee and played to two good houses yesterday.

The Black Crook Baroque company is offered to the patrons of the smoking concerts at the Empire.

The Webster Uncle Tom's Cabin company is at the American.

## PRESIDENT MALONE RESIGNS.

A letter, of which the following is a copy, was received by the Secretary of the Actors' Society of America yesterday:

New York, April 19, 1897.

To the Actors' Society of America:

I hereby tender my resignation as President of the Actors' Society of America, to be in effect upon the election of my successor.

I take this step in recognition of the fact that it is impossible for me to occupy this position without incurring the open and secret animosity of many persons in and out of the Society who seek to impede the interests of the Society because I am its president.

When I took this unsolicited office I was actuated solely by a desire to serve the cause of honest and decent drama. It is being industriously proclaimed that I am using the Society's name and the privilege of my position for my private interests and emolument.

As I have given much time and all my knowledge and ability to the interests of the Society in a position which receives no salary, I cannot endure this false imputation nor permit the interests of the Society to be jeopardized thereby.

Very respectfully submitted,

JOHN MALONE.

When seen by a MIRROR representative Mr. Malone said that his letter embodied everything that he desired to say at present on this subject.

## MR. PALMER IN TOWN.

A. M. Palmer arrived from Chicago on Sunday. He was successful in his case against the Davidsons last week and he continues in control of the Great Northern Theatre. During the summer extensive improvements will be made in the buildings adjoining the theatre. The Great Northern has had very large receipts with a number of strong companies this season, thus demonstrating that with the right attractions its advantages are second to none. Mr. Palmer visits this city for the purpose of answering in Theodore Mann's suit growing out of the recent complications at Palmer's—now Wallack's—Theatre. Mr. Palmer's answer may contain a surprise. It will be filed on Wednesday or Thursday.

## ton, Isaac

Helpin, W. J.	Newton, Isaac	Wills, Nat M.
Hollinghead, I. H.	Nicholson, Paul	W. I. Wm.
Hays, Mr.	O'Neil, James	Ward, Harry B.
Hawley, William	O'Stead, Geo. C.	Watts, H. E.
Hutchinson, Chas.	Phelps, Eugene	Wilbanks T. A.
Hami on, C. E.	Pike, Lester L.	Wade, Edward
Hamilton, Jack	Pollock, Eric	Wadsworth, W. N.
Harris, J. W.	Palmer, Will	W. I. Howard
Hanson, John T.	Powers, William	Wightman, Allen
Harvey, Louis A.	Peel, Fred	Young, Pierce B.
Hayman, David	Prauncefort, Geo. B.	York, Chas.
Hall, Louis B.		

## 1232

**Died.**  
**CARHART.**—Violet Irene, infant daughter of James L. and Irene Laurie Carhart, in New York, April 13, of heart disease, aged six weeks and three days.  
**GERDELL.**—Louis Gerdell, at New York city, on April 15, of consumption.  
**HARRISON.**—George W. Harrison, at New York city, on April 17.  
**LEVICK.**—Milnes Levick, at New York city, on April 18, of chronic gastritis and cancerous liver, aged 72.

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**LAURA KEENE'S  
BIOGRAPHY**

Mr. John Crehan, of this city, has nearly completed for the press a biography of Miss Laura Keane, one of the most accomplished actresses of her day, a admiration for whose talent was not less genuine than admiration for the charm and purity of her private life. Mr. Crehan is finely equipped for his task by a temperament in sympathy with the truest forms of dramatic art by scholarly insight, and by years of association with Miss Keane and her family. In gathering his material he has addressed quite all the best known artists who, at various times, had appeared with Miss Keane and all testified in unstinted praise to her genius as an actress and her nobility of character. Among the things he found was this essay, which is even more appropriate to-day as an exposition of the dignity of the drama than it was when first published.—*Evening Telegraph, Philadelphia, Nov. 30, 1896.*

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Published by Rodgers Publishing House, 5  
North Sixth Street, Philadelphia. Price  
**\$1.50**, bound in cloth. For sale by all  
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## Ameri the Act

**SPECIAL MEETING**  
OF THE  
**ACTORS' SOCIETY OF AMERICA**

**TO THE MEMBERS OF THE ACTORS' SOCIETY OF AMERICA:**

In accordance with Section 3 of Article I, and Section 6 of Article VII of the By-Laws of the Actors' Society of America I hereby call a special meeting of the Actors' Society of America for Monday, May 24, 1897, at 11 o'clock A. M. to be held at the office of the Society, Room 1432 Broadway (S. E. Cor. Broadway and 40th St., 40th Street entrance), New York City, N. Y.

This meeting is called for the purpose (1) receiving the resignation, filed this day with the Secretary of the Society, of the President of the Society, and electing a President for the unexpired term, and (2) electing a Treasurer of said Society.

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New York, April 19, 1937. JOHN MALONE,  
President Actors' Society of America

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# VAUDEVILLE STAGE

## THEATRES AND MUSIC HALLS.

### Keith's Union Square.

A straight variety bill, without one legitimate star, is the novelty Mr. Fynes presents to his patrons this week. It includes the Frans Family of acrobats; the Five Castilians in a new sketch by Edward Owings Towne; the American biograph; Hilda Thomas, comedy star, and Frank Barry; M. Brust and Madame Riviere, duetists; McIntyre and Heath, comedians in show; the De Forests, whirling dancers; Juno Salmo, contortionist; Murphy and Mack, comedians; Carline Sisters, duetists; W. H. Barber, trick bicyclist; Thomas and Quinn, Irish comedians; Mazotta, musical expert; Louise Truax, child whistler, and the Carbons in an acrobatic sketch.

### Tony Pastor's.

Tony Pastor continues to head the list, and for this week he has engaged the Rogers Brothers, German comedians; Press Eldridge, humorist; Dolan and Lenhart, travesty artists; Maud Raymond, serio-comic; Bernard Dyllin, "the sensible singer of sensible songs"; Clivette, the versatile entertainer, assisted by Miss Clivette; Murray and Alden, singers and dancers; Clarice Vance, plantation singer; Barry and Ella Gray with their own songs; Billy Beahan and Eva Dalia, acrobatic songs and dances; and Mona Olive, juggler.

### Weber and Fields's Broadway Music Hall.

Under the Red Globe will be presented until Thursday night, when the new burlesque, Mr. New York, Esq., will be put on with a very strong cast, including Disney, Weber and Fields, Rose and Fenton, Bernard Kelly, Donahue and others.

The olio this week is furnished by Mr. and Mrs. Sidney Drew in When Two Hearts Are Won; John Fox, late of Conroy and Fox, in The Flat Next Door, assisted by Kitty Allen; Alburton and Bartram, club jugglers, and Josie De Witt, musical comedienne.

### Picture Palace.

Henry Lee, in addition to his other impersonations, introduces two pictures of General Grant this week. The Lumiere Cinematographs is retained with some new views. Peter F. Dailey and his company have been engaged as a special Easter attraction to present McNally's farce-comedy, A Good Thing. Dailey gives his impersonations, and specialities are introduced by Della Sweeney, comedienne; The American Quartette; William Barry, Jr., and Ollie Evans in a sketch; Mattie Nichols, dancer; Charles J. Stine, comedian; The Bicycle Quartette; and a chorus of twenty girls.

### Proctor's.

Mario Dresser makes her first appearance here in Toss of the Vaudeville, and heads a list which includes Ballard the Bard; the Brothers Webb, musical clown; Gertrude Mansfield, vocalist; the Diamond Comedy Four, the De Mores, equillibrists; Putnam Sisters, songs and dances; Charles Robinson, comedian; Nolan and McShane, Irish comedians; Hanley and Scanlon, musical comedians; Al Walls, skating expert; and Lumiere's Cinematographs.

### Koster and Bial's.

Gayest Manhattan, with Mathews and Bulger, Maud Osborn, R. E. Graham, Frank Bink, and Nellie Lyford in the principal parts, continues its run. Eleanor Falk has been added to the cast and appears as Doty Perry. The olio is furnished by the Moore Brothers, wire experts; Miss Aristotle, the strong woman; Professor Leonida's dogs and cats; and Fannie Leslie, the English comedienne.

### Hammerstein's Olympia.

Dan Leno, of London, is in his second week, and introduces his specialty between the acts of In Great New York. Mr. Hammerstein's extravaganza which continues its run, with the same cast, headed by George W. Monroe. Charles R. Sweet, the tramp musician, remains one of the strongest features of the bill.

### LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Lillian Burkhardt played a return engagement here last week, and met with the same degree of success as she did on her former visit. She appeared in Grant Stewart's pretty little comedietta, Dropping a Hint, which is by far the best sketch of its kind on the vaudeville stage. Miss Burkhardt has added a number of bright little bits of business, and the piece went even better than it did on its first presentation here. Forest Flood, who is very good looking and an admirable actor, shared the honors with Miss Burkhardt. A superb stage setting was provided, which set off the beauty of Miss Burkhardt's gown to perfection.

Rosina Vohar's old piece, A Pantomime Rehearsal, was well presented for the first time in vaudeville by Arthur Larkin, R. C. Bennett, Prince Lloyd, Annie Dacre, Hortense Kellogg, and Rose Mayo. It is a very amusing little skit, and was capably played. Miss Dacre and Mauds. Larkin and Lloyd were especially good in their parts, and the entire company worked together with a harmony which produced very good results. McIntyre and Heath presented their old sketch, and to judge from the shouts of laughter which greeted every line of it, it is good for a hundred years more. These performers have no rivals in their line, and the other they are seen the better they are liked. They have introduced several new quips and bits of black repartee which are very funny.

Tackum, the phenomenal vocalist, made his debut here, and scored an unqualified success. He differs from most female impersonators because he shows that he has a really fine baritone voice as well as a talent for singing in the Patti register. His rendition of "Say Au Revoir" in English met with great favor, and he was recalled frequently. Hacker and Lester, the bicyclists, did some marvelous tricks, and risked their necks several times to win applause. Cook and Sonora appeared in a diverting sketch, and Mr. Cook showed his great ability in the line of high kicking. Kaoly, the equilibrist, turned many quick somersaults, inflated his chest, and did other interesting things in the equilibristic line. The Darling Sisters sang "Put Me Off at Buffalo" and "Honey, You Must Leave," and introduced their cute little Dutch specialty with great success. The Cosmopolitan Trio were added to the bill, and their singing was applauded. One of them gave an excellent imitation of a cello, and another sang a song called "Asleep at the

Switch" very well. This idea, in the form of a poem, has been murdered for the past fifty years by elocutionists and parlor entertainers, and it is too bad it should be thrown at the public again in the form of a song. We can expect to hear "Curfew Must Not Ring" introduced as a song any day now, and then our cup of trouble will be filled. Walter W. Ellis whistled well, but he ought to take a few lessons in how to tell the audience what he is going to imitate. The other entertainers were Wills and Barron, the Maginleys, Morton and Elliott, the Four Luciers, and Rose Marie.

HAMMERSTEIN'S OLYMPIA.—Dan Leno made his debut in America last week. A full account of the event will be found elsewhere. In Great New York, shortened and improved, continued its career. Conway and Leland replaced O'Brien and Havel, and introduced their monoped specialty with great success. Galetti's monkey comedians were as funny as ever, and Mlle. Carrie played sweetly on several musical instruments. Charles R. Sweet, the tramp musician, who made such an emphatic hit on his first appearance, has established himself as a prime favorite with New Yorkers. It is greatly to his credit that he was able to go on a little while after Leno, who had held the stage for fifty minutes, and make a genuine hit. His humor is of the strictly American type, and although he did not use one hundredth part as much physical energy as the English star, the laughs which rewarded his efforts were more spontaneous and hearty, and they were all bunched together in his fifteen minute turn.

PLEASURE PALACE.—Henry Lee, the American actor who went to London and made a hit in the music halls with his impersonations, returned

Silly Dinner was given by the Howard Atheneum company as an afterpiece.

PROCTOR'S.—In addition to Mr. Proctor's own attractions, he presented Frank Bush in his farce-comedy, Girl Wanted. The same company with the exception of the Darling Sisters, which was seen at the Pleasure Palace a short time ago, appeared in the place, and amused the audience with their various specialties. The company included besides Frank Bush, Oia Hayden, the Dillon Brothers, Maud and Healy, Hayden and Herberton, the Lane Sisters, and Clinton Williams. A new specialty was introduced by Maym Kelso and Harriet Sterling, who made their vaudeville debut. It is called April Fool and was written by Clay M. Greene. There is little or no plot to it, and it serves merely to introduce some singing. Gus Williams cracked his Dutch jokes and a few new pictures were shown on the Cinematograph. The Gotham Comedy Quartette (Lang, Fairbanks, Humphreys, and Parker) sang and joked. The La Moynes Brothers introduced their horizontal bar specialty with success, and Maggie McLean contributed a neat song and dance specialty.

KOSTER AND BIAL'S.—Gayest Manhattan, in its revised form, was presented last week with Mathews and Bulger in the parts of two Western jays. Many bad lines had been cut out and a large number of good new ones had been added. The freshening process was carried through the whole piece and it was improved in every way. Flo Irwin, Merri Osborne, Robert E. Graham and Frank B. Blair did their share to make the audience feel merry while they were on the stage. Saharet's Quadrille continued a most pleasing feature. The olio was headed by the charming Sisters Hawthorne, who sang "The

far removed from the slap-stick-and-bladder school of stage humor as it possibly can be. The Four Angels Sisters sang in one-two-three-four order, and their vocal and whistling specialties met with emphatic approval. Maud Raymond sang new and old songs with her accustomed ginger. Harrigan brought laughs with his quiet quips and adroit juggling. Billy Van repeated his first week's hit and sang in some fresh gags. George Austin and his "supers" assistant in their funny wire act made a hit. Dave Genaro danced nimbly and was ably assisted by Ray Bailey. The Chappelle Sisters made frequent changes of costume and danced prettily. Katherine Gyles juggled her clubs cleverly and moved about the stage gracefully. Bonnie Gilbert played some cornet solos, which were encored. The Craig Trio showed their talent as bell-ringers to advantage. Joe and Fannie Fields' Dutch Dugan sketch was funny in spots. Bonnie Goodwin sang her songs in a pleasing way. Tony Pastor, as spruce and chipper as ever, warbled his up-to-date ditties, and Hope Booth posed in some living pictures.

### DAN LENO'S DEBUT.

The event of the music hall season occurred on Monday evening of last week when Dan Leno, the idol of the London halls, made his first appearance in America. The immense house was crowded from the base drum to the ventilators in the roof with an expectant gathering of people anxious to see and pass judgment on "the funniest man in the world," as the advertisements had called him.

When Leno's name was hung out there was a lot of applause, and when he made his appearance he was greeted with a roar of welcome that almost took him off his feet. When quiet was restored he began his first song, which was "The Lucky Horseshoe." It was not very amusing. Then came "Walt Till I'm His Father!" which told the story of a man who was courting a widow who had a boy who was out of playing jokes, and Mr. Leno, with sundry expressive gestures and grimaces, told how he would settle the lad's hash as soon as he obtained parental control. The third song was called "The North Pole." Mr. Leno sang it dressed in a suit of grayish fur. He carried a stuffed seal about with him, and cracked icy jokes about the customs of the Esquimaux, one of which was to the effect that in Iceland nobody ever shaves; they simply let their whiskers sprout, and then break them off. This song ought to be cut out. With his fourth effort Mr. Leno caught the fancy of the audience and succeeded in getting his first genuine laughs. It was all about the feelings of a man whose wife has been ordered out of town for a week by the doctor, and his consequent joy at her departure. Mr. Leno worked in his famous squeaky laugh, and as the song progressed he got into such an ecstasy of mirth that he had to lie down and kick his heels in the air. It was all very funny and the performer was heartily applauded as he finished. In his fifth song, "The Shop-walker," Mr. Leno was made up as an exaggerated type of the dry goods man who waits on every department and tries to sell people what they don't want. His pantomime and patter in this song kept the audience laughing continuously. He was on the jump the whole time, and climbed imaginary ladders and unrolled imaginary pieces of dry goods with telling effect. The same tricks have been done here by James T. Powers in A Straight Flip, and Henry E. Disney, who went through them in Gayest Manhattan a few weeks ago. It is evident that both these comedians had seen Leno, and had appropriated his business. It made little difference to the audience, however, as they were looking at the original "shop-walker," and the recollection of his imitators did not interfere with their enjoyment in the least.

As he went off after the song, Mr. Leno removed his wig and bowed. There was a great deal of applause, and he returned in his shirt sleeves to bow again, when an enthusiastic friend in one of the boxes began to shout "Give us the Red Red Popples, Dan!" Everybody in the house looked at the box from which the sound came, and recognized pretty little golden-haired Julie Mackay, the American singer, who has just returned after a long stay in England. Of course Dan gave the signal to the leader and retired to fix his wardrobe for the "Popples" song, which he announced a dozen times in burlesque fashion as "A little thing of me own." It was an amusing parody on the plantation song and dance which is so popular in London, and made a hit. There was a dance at the end of it and Mr. Leno pretended that his baggy trousers were loose amidst the steps while trying to keep the garments from falling were ludicrous in the extreme. He finally had to crawl off the stage on his hands and knees. He was enthusiastically recalled and smilingly bowed his acknowledgments as several floral horseshoes were handed over the footlights. In response to calls for a speech, he made a few remarks thanking the audience for their hearty welcome and assuring them that he would try to improve his performance every night, as he had been extremely nervous and could scarcely do himself justice. "In regard to the flowers," he said, "it is beyond my powers to express my thanks to the kind friends who have sent them. In my country flowers are given only to the beautiful, and I presume (making a funny mug) that is why they have been handed up to me." The applause continued after the speech, and Mr. Leno "obliged" again, with a little monologue, winding up with a well-executed jig.

Mr. Leno's songs simply serve as an excuse for the introduction of a lot of "patter," or what is known on this side as "juggling." A great deal of it was decidedly English, but the manner in which it was rattled off by Mr. Leno made it seem really funny. He is a very lively little man, and never remains in one position for more than a second. His arms, legs and body each have a continuous performance going on while he is on the stage, and as for his face, it works overtime from the beginning to the end of his performance.

### FLORENCE BINDLEY.

Florence Bindley, whose picture graces this page this week, has improved her already brilliant musical act by the introduction of solos on the saxophone.

She has been as successful with this very difficult instrument as she has been with her bells and the other instruments of which she is complete mistress. Her rendition of "Sally in Our Alley" on the saxophone never fails to arouse the enthusiasm of her audiences, and the heartiest kind of applause always rewards her at its conclusion.

Miss Bindley's success as a vaudeville star has been so great that she has more offers for time than she can possibly fill. She began a season of six weeks as a special feature of Tony Pastor's road company yesterday in Brooklyn. At the conclusion of that engagement she will go



FLORENCE BINDLEY.

to his own country last week and presented his unique entertainment, "Great Men, Past and Present."

After an appropriate overture, Mr. Lee stepped before the curtain, hat in hand, and made a little speech of introduction telling what he proposed to do. His voice was sonorous and his manner easy, so he created a good impression from the start.

After a short interval he appeared made up as Shakespeare, and delivered a few lines from one of the most familiar of the Bard's plays. Then in very rapid succession he impersonated Emperor William, Bismarck, Pope Leo XIII., Charles Dickens, Rudyard Kipling and William E. Gladstone.

For each character he had appropriate and dignified speeches. In the Bismarck impersonation he posed with a magnificent bound like the one which the great German statesman keeps as a companion, and the picture stirred the Germans in the house to enthusiasm.

Mr. Lee's costumes are accurate to the smallest detail, and the rapidity with which he changed from one character to another was astonishing. The act in its entirety is similar to that shown here by Amann, but it is more effective on account of the speeches delivered by each character.

Dolan and Lenhart presented their travesty on the Sporting Duchess, which was well received. Annabelle, who is as pretty as ever, danced with her accustomed skill, and with the aid of a stereopticon gave the admirers of prominent politicians a chance to bowl their approval. Ballard the Bard, who finished his engagement, quipped and amused his audience with rhymes, and made faces while doing it that put children and babies into hysterics. It is said that in the neighborhood of the Palace mothers no longer threaten their refractory youngsters with the "Boyle Man"; all they have to say is: "Ballard the Bard will flog ye if you don't watch out," and good behavior follows instantly.

Some new views were shown on the Cinematograph, and a very uninteresting version of the

Willow Pattern Plate" with all the archness imaginable. The Moore Brothers, wire walkers; Leonida's dogs and cats; Mary Aristotle, the strong woman; and Fannie Leslie, the English comedienne, continued to present their specialties in pleasing fashion.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Mr. and Mrs. Sidney Drew presented a new one-act farce by Kenneth Lee at this house last week. It is called When Two Hearts Are Won, and deals with the doings of a couple who are on their wedding tour. The wife is passionately attached to her pet dog, and is so solicitous about his comfort that the husband becomes disgusted and says and does things. He becomes thoroughly aroused over the loss of a collar-button and proceeds to look for it all over the room. In the course of his search he overturns every chair, table and article in the room, and pulls down two pairs of portieres, leaving the place in a complete state of wreck. By the time he finds the collar-button the wife has cooled off, and as she promises not to give all her attention to the dog thereafter he forgives her, and the play ends happily. It is a bright, snappy sketch and contains some good lines. It was well acted by Mr. and Mrs. Drew and the dog, which plays a very important part. Caron and Herbert and Forest and King continued to please with their gymnastic comedy work, and the Beaumont Sisters introduced some very pretty songs and dances. Under the Red Globe, with its Lobsteroscope attachment, continued to please large audiences.

TONY PASTOR'S.—The Sidmans presented their very amusing sketch, A Bit of Real Life, with their usual great success. They were by far the best feature of the bill. Mr. Sidman's droll manner and dry Yankee humor kept the spectators in great humor throughout the act, which is one of the most original and pleasing ever presented to the patrons of vaudeville. The success of Mr. Sidman proves that brains can sometimes help a man to make a hit in vaudeville. His act is quiet and refined, and as

direct to San Francisco for a five weeks' stay on the Pacific coast. When she finishes there, she will return to New York and take the steamer for Europe to fill engagements at the leading halls. She may not return for several seasons, and during her absence the patrons of vaudeville will miss one of the smartest and brightest turns now before the public.

## AN ORIGINAL ARTIST.



HILDA THOMAS.

We present this week a picture of that clever vocalist and comedienne, Hilda Thomas, who is playing at Keith's Union Square Theatre this week. Miss Thomas is a Virginian by birth, and possessing a magnetic personality and a handsome face, she has had more than the usual amount of success in comic opera, farce-comedy and burlesque, and has made a genuine hit in the high-class vaudeville theatres for the past two years. Her success in this line of work has been so pronounced that she has played fifteen weeks on the Keith circuit in a space of twelve months. Miss Thomas has a style peculiar to herself in rendering her songs, especially "coon" songs, having a thorough command of the genuine darky dialect, a thing many singers of negro melodies have no idea of. Miss Thomas pays great attention to dressing her characters, and her elegant and expensive costumes are always an attraction.

In conversation with a Mirror man the other day, Miss Thomas had some interesting things to say about vaudeville of the present day. Among other things, she said: "I see by the papers that there is quite a discussion going on about legitimate actors going into vaudeville, and everyone interviewed has a different opinion on the subject. I think that any act that has real merit, and is properly presented, will surely win. The people who attend vaudeville entertainments nowadays have their eyes and ears wide open, and any act with merit will succeed, and the people and managers will not be slow to see it. I have been playing during the past week at Hyde and Beaman's Theatre in Brooklyn, where the character of the audience, to my great surprise, has completely changed, and for the better, and my different songs and imitations were a splendid success."

Miss Thomas's best bit of work in her very entertaining sketch is her impersonation of a would-be serio-comic making her debut on "amateur night" at a cheap Bowery theatre. It is an imitable creation, and invariably brings the heartiest laughter from her audiences, no matter in what part of the country it is presented.

## MORE ABOUT THE BENEFIT.

The benefit for the Actors' Fund by the artists of the vaudeville profession will take place at Koster and Bial's either on Sunday evening, May 16 or 23. For several reasons the benefit could not take place at the time first arranged, and the later date has been fixed by Mr. McConnell in order that a better programme and one befitting the occasion may be arranged.

Mr. McConnell said yesterday: "The benefit will be a very big affair. I have already received over fifty applications from artists who desire to appear. The stage will be managed by Mathews and Bulger. No encores will be allowed, and only one song will be allowed each artist. By this means we hope to finish the programme in time to get the house ready for Monday night's audience. Instead of flower girls we shall have flower men; that is, the "Beau Brummels" of the stage, Kelcey, Barrymore, Southern, Drew, Hillard, and other shining lights will try to separate the ladies, or at least their escorts, from their money. I think we ought to realize at least \$3,000 that night. In fixing the date I wish to avoid all other benefits, so kindly give warning through THE MIRROR so that no conflicting attraction will be on the tapis."

The benefit will be run under the auspices of the Fund, and A. M. Palmer, Louis Aldrich, Daniel Frohman, Tony Pastor, Charles H. Hoyt, Al Hayman, Augustus Plou, F. F. Mackay, Charles Frohman, Harrison Grey Fiske, and Eugene Tompkins are interested in its success.

Among the communications received by THE MIRROR in regard to the benefit last week was one from Sullivan and Sullivan, American performers now in England, who expect to reach here May 5, and volunteer their services. Arthur C. Sidman writes that he would like to appear, but his act requires make-up which cannot be used on Sunday in New York. He adds that he is willing to buy seats enough to make up for his absence. James R. Adams offers the services of Adams and Taylor.

Let all the biggest stars who expect to be in New York at the time of the benefit send in their names to Mr. McConnell, care of Koster and Bial's. They will have no trouble with the local managers with whom they may be playing, as all of them have consented to the appearance of any of the artists who may be at their houses. A long, strong pull together will make the benefit an event to be remembered with pride by the members of the vaudeville branch of the profession.

## AN OLD CUSTOM REVIVED.

The engagement of Rose Coghlan to star in Forget-Me-Not and Peg Woffington at the Avenue Theatre, Pittsburgh, supported by the stock company of Mr. Harry Davis's Theatre, in the inauguration of what Robert Grau, who conducted the negotiations, expects to be a large field for stars who cannot get their terms otherwise. Already engagements are planned at the Theatre Francaise, Montreal; Grand Opera House, Philadelphia, and Grand Opera House,

Boston. Mr. Davis, of Pittsburgh, is the pioneer of the revival of the old stock star custom, and it would not be surprising if Grau found here another branch to add to his already extensive business.

## HARRY SANDERSON'S BENEFIT.

Harry Sanderson, who has occupied his present position with Tony Pastor for twenty-five years, had his annual benefit on Sunday evening last. The house was filled with a crowd who enjoyed an excellent programme furnished by Gus Williams, J. Aldrich Libbey, Maud Raymond, Billy Jerome, George Evans, Florence Bindley, Mr. and Mrs. Sidman, Maud Nugent, the Donovans, Ellmore Sisters, Dolan and Lemarr, Mulvey and Inman, Jessie Gilbert, Bernard Dylla, Collins and Wray, Imro Fox, Charles B. Ward, Billy Van, John T. Tierney, Gibson and Donnelly, and Meuchen's Improved Kineograph.

## OLYMPIA THEATRE TO REOPEN.

The theatre part of Hammerstein's Olympia which has been dark for four months, will be opened next week for the first production in New York of the Isle of Gold, a new musical burlesque by Charles A. Byrne, Joseph W. Herbert and Herman Parlet. The company includes William H. Sloane, Henry Hallam, Sherman Wada, J. Aldrich Libbey, Ben Lodge, Mart E. Halsey, Eleanor Elton, Edith Murilla, and Jessie Villars. The piece will be given a very elaborate production.

## EDWARD HARRIGAN IN VAUDEVILLE.

Where will it end? Robert Grau says it won't end at all. It would seem as though the stock of recruits is indeed endless. The latest and perhaps the most important capture for the vaudeville ranks is Edward Harrigan, whom Robert Grau has induced to play a season of eight weeks in a sketch of his own, with music by Dave Graham, called Sergeant Hickey.

## MRS. JOHN DREW AS A CONTINUOUS STAR.

Mrs. John Drew, the mother of John and Sidney Drew, will do a thirty minute version of The Rivals in the vaudeville houses. The sketch has been arranged so as to introduce nearly all the good lines which Mrs. Malaprop has in the play. Mrs. Drew has been on the stage since 1826, making her first appearance at the age of six years.

## A GOOD COMBINATION.

Charles Dickson has decided to combine with his wife, Lillian Burkhardt, and will return to vaudeville for six weeks on the Keith circuit, commencing June 7, with California to follow. Robert Grau will attend to his bookings.

## LITTLE TICH AT OLYMPIA.

Little Tich, the English comedian, who was seen here at Tony Pastor's several years ago, has been engaged to appear at Olympia next season, for thirty nights, at a very large salary.

## VAUDEVILLE JOTTINGS.

Laura Bigger and Bert Haverly will play only a few weeks in vaudeville this Summer. They will resume their starring tour next Fall in a new play called The Queen of Diamonds.

The Al G. Field Combined Minstrels closed at Akron, O., on April 19 after a very successful season. The manager takes especial pride in the fact that during the hard times not a man was laid off to reduce expenses and no reduction of salaries took place. Mr. Field is busy formulating plans for a magnificent minstrel production for next season, and has some novelties up his sleeve which will be made public at the proper time.

The American Biograph was put on for the first time in London on March 19 at the Palace, and although London has been overrun with moving picture machines, the superiority of the Yankee invention was so apparent that the audience shouted itself hoarse, and Mr. Morton, the manager, had to bow before the curtain in response to the applause. He reports the bowing performance every evening, as the pictures, especially the Empire State Express, invariably create a sensation.

A fine ballet is promised as a feature of Mr. New York, Eng., at Weber and Fields. The girls are busy rehearsing under the direction of Professor Rivers.

Pearl Andrews made a big hit at the Bijou Theatre in Toronto last week. It was her first visit to that city, and her imitations pleased the Torontoites greatly. She was especially successful with her impersonation of Yvette Guilbert.

Herrmann III. and Madame Herrmann may appear at Koster and Bial's in May. Negotiations to that effect are now in progress. Madame Herrmann will probably introduce the ballet-catching feat as a regular feature of her performances.

The suit of Henry McDougall and Roger Potter vs. Oscar Hammerstein was decided in favor of the plaintiffs on Wednesday last. The jury awarded the plaintiffs \$307.

Leona Lewis, "the Little Gem," made a big hit during her recent engagement in Boston. She is constantly adding new songs to her repertoire.

Lee Richardson, the trick bicyclist, who has been ill in London for some time past, is slowly regaining his health.

Bert Howard has joined X Ray Bixley, and will perform with him until Miss Bixley's recovery.

The Wisconsin Syndicate Amusement Company, Duluth, will open its season June 29, with La Violette, the O'Malley Sisters, Zusta, Alice Smythe, Anna Laughlin, and Walter Keesee. The officers are Jule Knell, manager; Matt Knell, acting manager, and C. C. Van Odele, lessee.

M. Brust and Madame Riviere finish their second American tour this week at Keith's. They will return to France next week to begin a tour of the continent. These admirable artists have been performing together for twenty-five years.

A testimonial to Lesser and Jacobs took place at the Central Opera House on Sunday evening last.

The Flying Jordans' company gave four performances at the Opera House, Honolulu, on April 2, 3, 4 and 5, meeting with great success.

Bingham, the ventriloquist, has closed his second season with Gus Hill's company, and has booked the Hopkins circuit of theatres and parks for May and June.

Edgar Selten has completed a twenty-minute travesty, for Ed M. Faver and Edith Sinclair, entitled Carmen Done-Up. It will be presented by them over the Keith circuit, with elaborate costumes, scenery, and effects.

W. S. Cleveland informs THE MIRROR that the new Metropolitan Theatre in Buffalo is ready for the roof, and that the other new theatre will surely be built. He also states that his minstrel company will open early in August, and will be larger than any other company and better than ever before.

A cablegram received here the other day states that Mrs. Ormiston Chant, the social reformer, and six others started for Cuba on April 9. B. F. Keith, the continuous king, and Lady Henry Somerset are financing the mission.

Manager Pynes, of Keith's, announces the forthcoming engagement of Felix Morris in A Game of Cards, in which he made a great hit while he was with Rosina Viden.

The Franz Family of acrobats have returned from Mexico, and are in the bill at Keith's this week.

Photographers for the American Biograph and Lumiere's Cinematograph will travel with F. F. Keith during the remainder of his European trip. They will make motion pictures of notable scenes and events on the Continent, which will be shown at Mr. Keith's theatres later in the season.

Frank Clayton, Charles and Mel Stanley, and Tony Harvey have been engaged for Cane Road's con-

## VAUDEVILLE.



## VAUDEVILLE.

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